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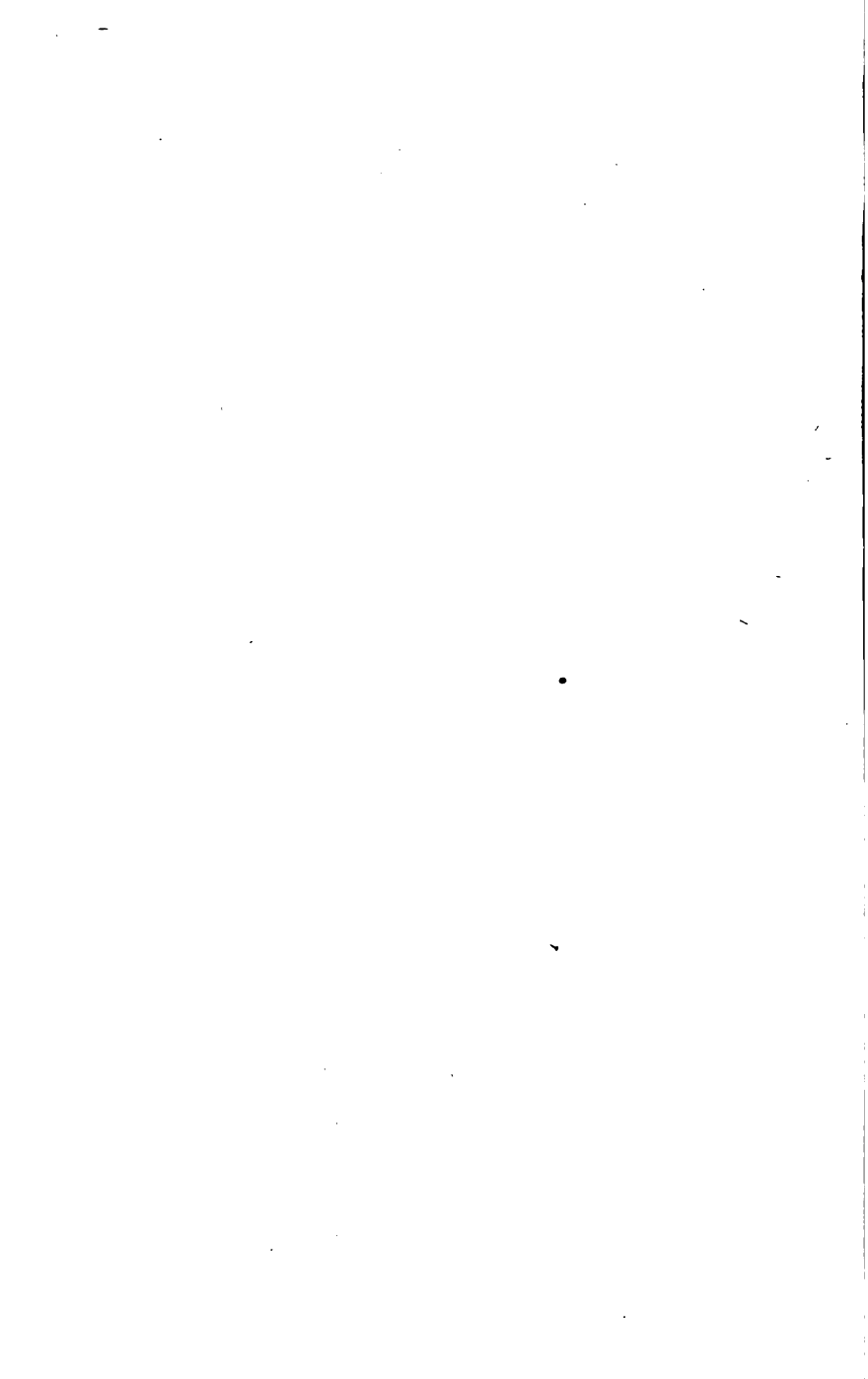




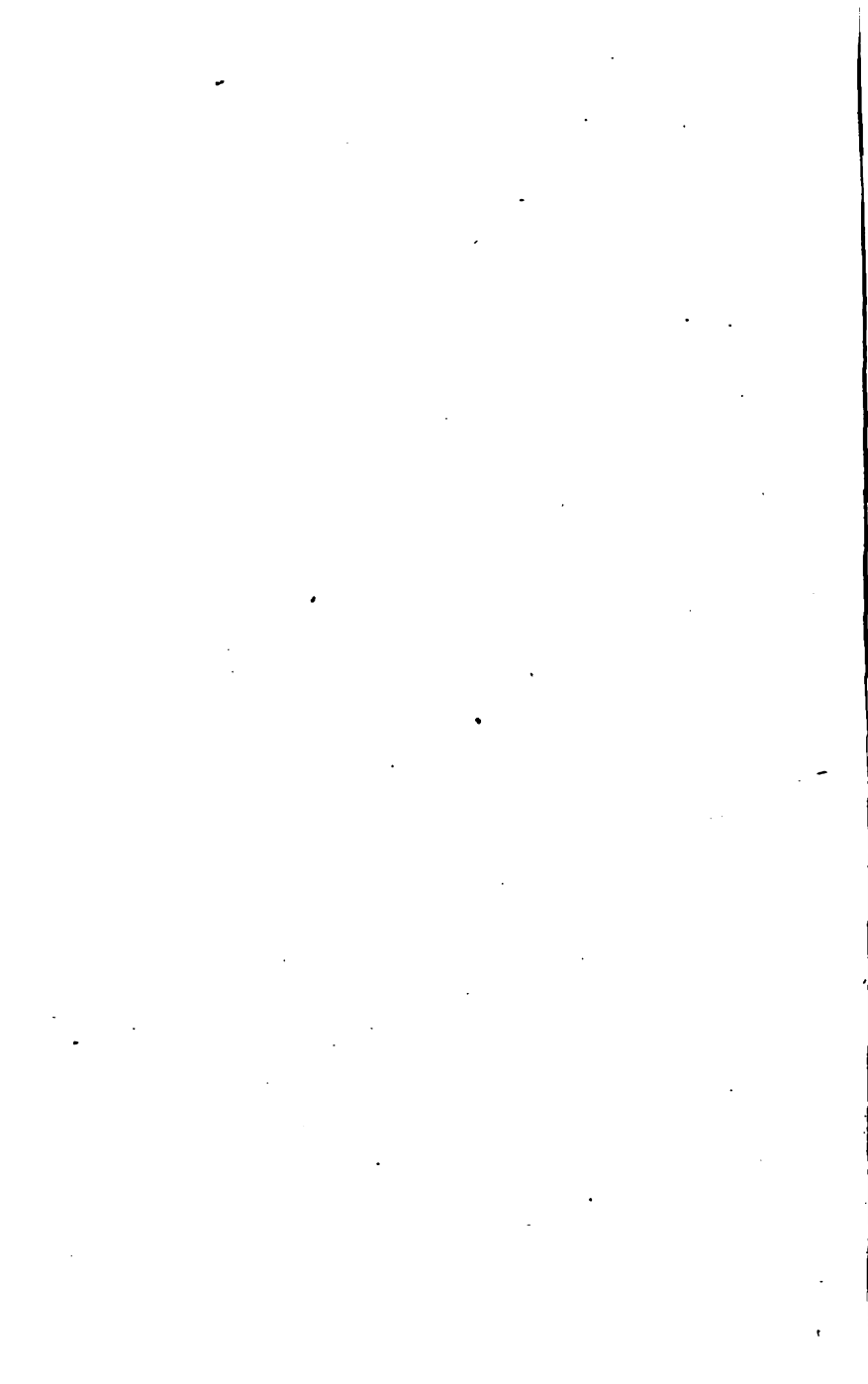
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Presented by  
Peter Giffey

Phil: Mar 1858







THE THIRD BOOK  
OF THE  
RATIONAL SYSTEM  
OF  
ENGLISH GRAMMAR:

DESIGNED  
TO ENABLE ONE TO UNDERSTAND AND USE  
THE PREPOSITIONS  
WITH PERFECT ACCURACY;  
INCLUDING ENGLISH STYLE,  
  
SIMPLIFIED BY THE AUTHOR,  
  
JAMES BROWN.

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PHILADELPHIA:  
PUBLISHED BY P. GRIFFEE.  
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1856.



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## PREFACE.

To educate youth is to qualify them to discharge with despatch and accuracy, those duties which arise from the relations of reciprocally dependent beings. Such a qualification may be considered an *education*. And as the prosperity of individuals, as well as the happiness of society, depends very much upon this, there are few things to which parents should be more attentive than to the means employed for the instruction of their children. But among the numerous objects which share the attention of parents, education is rarely found; and the *plan* of instruction never, perhaps, receives one *sound, sober* thought. Upon this subject much might be said; in this place, however, I shall honestly notice a few of the many points to which parents should be more attentive.

All parents who desire to place their children at school should propose the following questions to themselves, before they select a teacher :

1. Has the teacher himself that knowledge which we desire our children to acquire ?

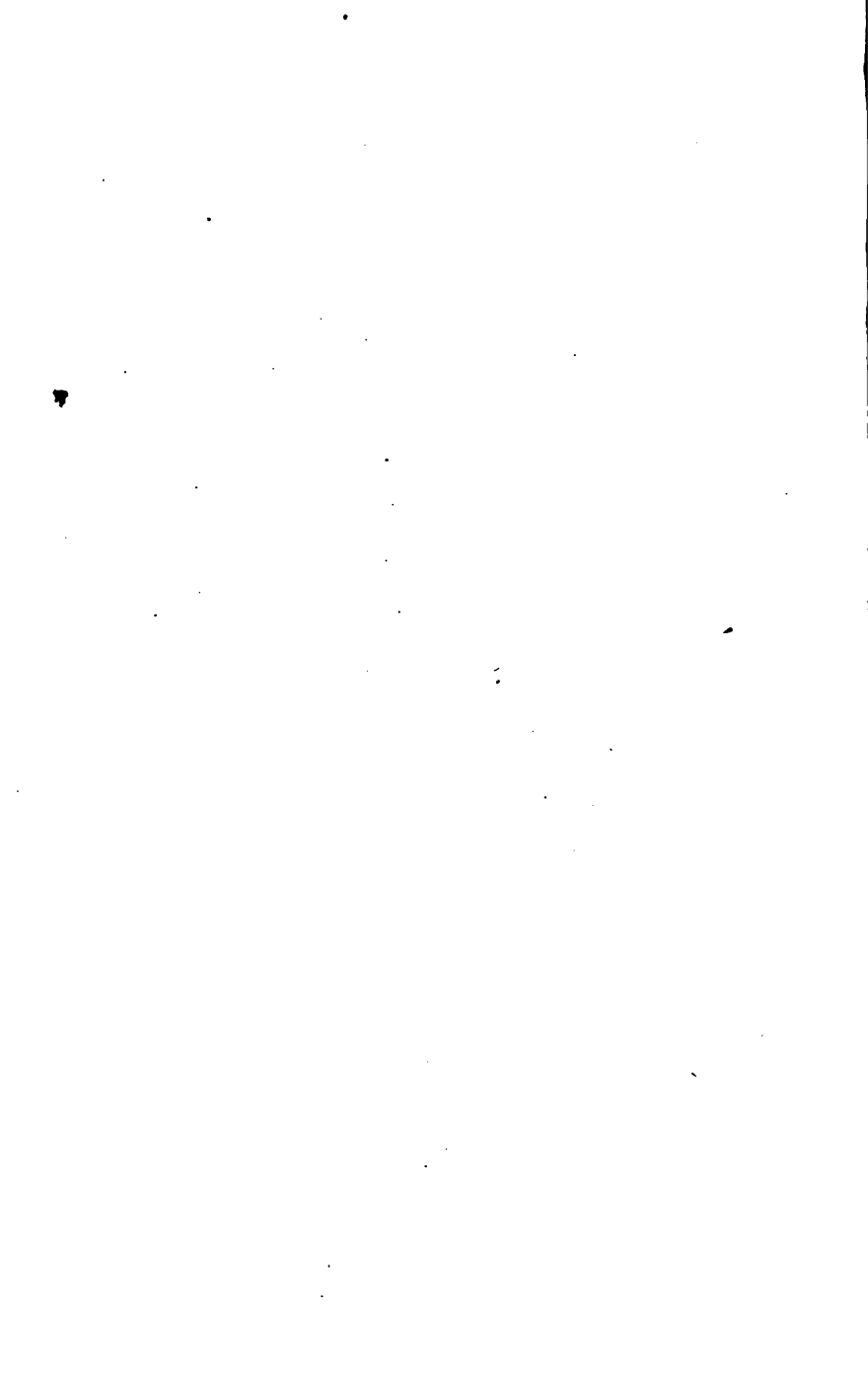
2. Has the teacher the *faculty of communicating* his own knowledge to others—and especially, to *children* ?

3. Does the teacher instruct because he *likes to teach*, or because he can get *nothing* else to do ?

4. Has the teacher talents to make just *rules*, and judgment to apply them in a manner which will produce that order in his school that facilitates the progress of his pupils ?

5. Can the teacher *speak* the English language with *propriety* ?

Much importance should be attached to the teacher's skill in his own language. The instructor who is without a critical acquaintance with the English language, is without that knowledge which every child should acquire at school. It is hoped that the time will soon come, when no one will be encouraged as a teacher of youth, who does not even in his daily conversation, speak the English language with propriety. Every teacher should articulate distinctly, and pronounce according to the sanctioned standard of orthœpy. He should select his words by the rules of rhetoric, and form them into sentences by the laws of grammar. As the teacher of youth sets examples in speech, which his pupils will generally follow, how important it becomes to encourage those persons only, who use the language with grammatical precision, and rhetorical purity.



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## INTRODUCTION.

What is the meaning of the word *preposition*? This word is made directly from the Latin *præpositio*. The word, however, is formed *indirectly* from *præ*, which means before, and *pono* which signifies to put. From this derivation of the word, it is made, *forced*, to mean the word which is placed *before* another word. But are not *a*, *an*, and *the* placed *before* the nouns to which they belong? Why, then, are not these articles, these *joints*, *prepositions*!!?

1. He saw *a* man.

*The* man drove *an* ox

Why is not *the*, before *man*, a preposition!?

Why, too, is not *an*, before *ox*, a preposition!?

Why is not *a*, before *man*, a preposition!?

Are not these words placed *before* their nouns!?

1 "Of good men."

2. John went *with* these young people to the most distant part in yonder field.

*Of* is a preposition. That is, *of* is placed *before*! But, before what word is *of* placed? *Of* is put before *good*. *Of*, then, is a preposition of *good*!!

Will it be said that *of* is a *preposition* in relation to *men*? This cannot be sustained for a moment. *Of* is not placed before *men*—*of* is placed before *good*.

*Good* is placed before *men*.

Why, then, is not *good* a preposition!!? Because the word, *preposition*, has no *strength*—no *virtue*—no *import*. *Appropriate* technicals acquire strength by application; but lax ones grow more, and more feeble, till they become perfectly powerless. A word is called a *preposition* because it comes *before* the word with which it makes sense. Yet *of*, although it does not come *before* the word with which it makes sense, is called a preposition!

But this is not all—for *good*, which actually comes before the noun with which it makes sense, is called not a *preposition*, but an *adjective*!! What a sure guide the pupil finds for practice, in this theory!!

"In the beginning was the word."

Is *in* the preposition of *beginning*? No!

*In* is the preposition of *the*!! *In* is placed before *the*. *The* is the preposition of *beginning*!! Yet in the process of parsing, *in* is called the preposition of *beginning*, and *the* is no preposition at all—*the* is a *joint*; an *article*!

If words are classed in reference to their position in regard to other words, should we not have *post-positions*, as well as *pre-positions*!?

1. Whom do you speak *of*?

2. "I speak *of* John."

If *of*, in the second sentence, is a *pre-position*, is it not a *post-position* in the first!?

Upon this principle there could be but two parts of speech in any sentence.

1. *Pre-positions*,

2. *Post-positions*.

What an expressive nomenclature it makes!

With what perfect distinctness does the word, *preposition*, express the exact grammatical character of words!! *Of* happens to be placed *before* another word: and, as its entire grammatical character lies in this exact position, this entire character is fully portrayed by the mere utterance of this illegitimate technical, *preposition*!!

We say, *illegitimate*, because the suffix, *tion*, which constitutes an essential part of this word, should not be incorporated with words that are applied to things. The affix, *tion*, signifies *action*—and it should be confined to words which are the names of actions:

1. Subtract—*subtraction*.

2. Lament—*lamentation*.

3. Dedicate—*dedication*.

We may be told that there are exceptions to this doctrine. For instance: fortify—*fortification*.

That *fortification* is applied to the wall which fortifies, is true. This wall is a strong *fortification*.

Here, the word, to which, *tion*, is affixed, slips off of the action, to the thing which performs it. But this application, even under the partial sanction of the circumstances, is illegitimate.

*Preposition* should be used, not as the name of a word, but as the name of the act of *placing* one thing, or word before another.

*Of good men.*

The *preposition* of *of*, before the adjective *good*, is according to the genius of our language. The *preposition* of *good*, before *of*, would be contrary to the genius of it.

Here *preposition* is properly used. But, as *before* is found in the



first part of the word *preposition*, *with* should be used instead of *before*; as,

The *preposition* of the adjective *good*, with *men*, is just.

#### THE SUBSTITUTE.

#### THE PREPOSITION DENOMINATION.

The *preposition* denomination is a small class of *insentensic branch* words appropriated to the objective nouns, and pronouns of the *insentensic sections* to express *where*, or *what* one thing is in respect to another; as,

1. Joseph is *in* the house. [*Where?—in.*]
2. John is *on* the house. [*Where?—on.*]
3. Johnson is *under* the house. [*Where?—under.*]
4. Stephen was *at* the house. [*Where?—at.*]
5. Samuel will be *over* the house. [*Where?—over.*]
6. The bird flew *between* the trees. [*Where?—between.*]
7. The belt was *about* his waist. [*Where?—about.*]
8. He went out *about* the third hour. [*Where?—about.*]

Where was this act in respect to the third hour? Was it *under*, *over*, or *beyond*? it was *about*. That is, it was in the neighborhood of the third hour.

9. Paul was *about* to open his mouth. [*Where?—about.*]

Where was Paul in respect to the act of *opening* his mouth? he was near the act—he was *about* it.

10. "They were *about* to flee out of the ship." [*Where?—about.*]

That is, they were *about*, or in the neighborhood of the fleeing out of the ship.

What brought them so near this act? the *preparation* which they had made to do it.

11. They were then *about* sixty men. [*Where?—about.*]

*Sixty men* is a *numerical* mark, and they numbered so many that they came into the neighborhood of this mark—they, in *number*, were *about* this mark—near it.

12. They stood *about* the room. [*Where?—not under, but about.*]

13. He was speaking *about* me. [*Where did the ideas come?—about.*]

The act of speaking may have been miles from me; but the ideas, the sentiments, which were uttered, are *represented* to be *about* me; and, as they are *represented* to be *near* me, the conclusion is that they *concerned* me. If a thing is placed *by*, or *about* me, the fair inference is that it *respects*, or *concerns* me.

14. "I must be *about* my Father's business." [*Where?—about.*]

Why be *by* it, *about* it? that I may attend to it.

15. Scatter the seed *about* the field. [*Where?—not under, not above, not beyond, but about.*]

16. Give me peace *above* all other things. [*What peace is.*]

Here *above* shows what peace is in respect to all other things. Well, what is peace in respect to all other things? *Above* says that it is *superior* to all other things—*above* says that, in respect to all other things, *peace* is the *greater* blessing. What is peace in respect to all other things? it is *greater*. In respect to what is peace inferior? in respect to the Supreme Being.

17. Henry was called *after* his uncle. [*What uncle is.*]

What is the uncle in respect to the act of naming Henry? *After* says that the uncle was the *pattern*, the model, which governed the act of naming Henry.

18. John went *after* his book. [*What the book is.*]

What is the book in respect to *went*? the book in respect to this action, is a *cause*. The book, says *after*, produced a motive, an inducement, in John to go. If so, the book, in respect to this action is a *primary* cause.

19. They talk *after* the flesh. [*What the flesh is.*]

What is the flesh in respect to the *walking* of these people? *After* says that it is a guide, a *law*.

20. He esteemed virtue *before* gold. [*What virtue is.*]

Virtue, in respect to gold, is a *superior*. So says *before*.

21. And he set Ephraim *before* Manasseh. [*What Ephraim is.*]

22. The world was all *before* them. [*Where? before, not behind.*]

23. In history, John is behind his class. [*Where? behind.*]

24. John is behind his class *in* history. [*Where? in, not on.*]

25. John is *below* me in the class. [*Where? below.*]

26. James went *as* a soldier. [*What? James was.*]

What does *as* express here? *As* expresses what James was in respect to a soldier. Well, what does *as* say James was in respect to a soldier? *as* says that James was *identical* with a soldier.

[Words of the Preposition Denomination express *where*, or *what* one thing is in respect to another.]

27. John took this note *for* good money. [*What the note is.*]

*For* shows what this note was, in John's estimation, in respect to good money. Well, what does *for* say the note was in respect to good money, according to John's estimation? *for* says that the note, in John's estimation, was *identical* with good money. In this case, *for*, and *as*, are nearly synonymous. John took this note *for* good money. But James took that note *as* bad money.

28. Mr. Jones took all the money *but* this note. [What the note is.]

This note is the *excepted*, the *subtracted*, thing. This character of the note is expressed *but*. *But* is employed to express that, in respect to the money from which this note is taken, the note is an *excepted*, a *subtracted*, bill. (Book. I.)

29. What man having put his hand to the plough, and looks back, is fit (*for* the kingdom) of God? [What the man is in respect to the kingdom.]

The principal diction in this sentence, is that of a bold affirmation. True, the words are packed in the *interrogatory* form. But this mode of packing them is adopted to give the *negation*, which is the only thing affirmed, greater force. The sense is this viz. *No* man who puts his hand to the plough, and looks back, is fit *for* the kingdom of God.

*For* is of the *preposition denomination*; and it is used to show what the man is in respect to this certain kingdom. Well, what is the character of the man in respect to this particular kingdom? *For* affirms it to be that of *fitness*.

Why does the writer use a preposition which is calculated to express fitness, a suitableness, in the man he wishes to express that the very man is *not* fit? He expresses the fitness that he may have an opportunity to *deny* it.

*No* man who does the certain acts mentioned in this sentence, is fit *for* the kingdom.

*No* does not deny the *fitness* of the man in general: *no* denies his fitness *for* this certain kingdom.

With reference to this kingdom the man who does so, and so, is *not* fit. Still, with respect to other places, he may be perfectly *fit*. (Book III.)

30 "But I tell you (*of* a truth) there be some standing here which shall not taste of death till they see the kingdom of God."

[*Of* shows what *truth* is in respect to all that part of the sentence which follows the word, *truth*.]

Well, what does *of* say concerning the character of truth in respect to this certain part of the sentence? *Of* says that truth is the *source* of the complex fact stated in this part of the sentence.

I tell you.

That is, I tell *to* you. That is, I bring *to* you. Well, what do I bring? I bring what is stated in the following sections:

"There be some standing here which shall not taste of death till they see the kingdom of God."

This is what I tell—or what I bring *to* you. In what do I bring it *to* you? in a *basket* made out of words. Whence do I get this

thing, the fact which I tell, or bring to you in this verbal basket? I derived this out of *truth*. Very much as the latter derives the hats out of *fur*, I derive this fact out of *truth*.

But what object is to be gained by representing that *truth* is the source of this fact? By this representation every one is bound to infer that the fact itself is *true*. As a hat which is made of *fur*, is a *fur* hat, so a statement which is made of *truth*, is a *true* statement.

31. He was led up (*of* the spirit.)

The spirit is the agent—hence the *source*.

32. “*In* the name of Jesus Christ of Nazareth, I command you to rise up, and walk.”

What is the name in respect to the act, called *command*? *In* says that the name is a *commission*.

“*In* the name of Jesus Christ of Nazareth, I command you.”

That is, in the *commission* of this personage, I command you.

The *name* is used for the whole paper of commission, because the *name*, the *signature*, of him who gives power, renders the paper specifying the power, given, valid, efficient. *In* shows that, in respect to this act, this name is a *commission* authorizing the agent to act.

# SUPPLEMENT TO CONSTRUING.

**DIRECTIONS.**—In the first column, the prepositions themselves stand; in the second, the adjective epithets, which express the dictions of the sections which the prepositions begin; in the third stand the names of the classes to which the sections are referred, by virtue of their different dictions.

1	2	3
<i>A Scheme, appropriating the prepositions to their respective Ructions.</i>		<i>A Scheme, appropriating the prepositions to their respective Editions.</i>
<i>Prepositions.</i>		
About	Local	About { Approximate Erratic Presence Theme Vocation
Above		Above { Frank Independent Plus A
After		After { Imitative Successive Accordant Objective Uncleansed-thing
Across		Among { Distributive
Amid		Amongst { Erratic
Amidst		Around { Presence A,
Among		Round { Presence C Superiority Preference
Amongst		At { Unworthy-of Onerous Subrank E
Around		Beneath { Subattainment Subrank Sen-t-head Past Future Deficit Anti-abandonment
At, athwart		Behind { Minus D
Atween		Below { Addition Foreign-to Loss Exclusive
Atwixt		Beside { Approximate Active Presence Possessive F
Before		By { Commission
Behind		In { Inceptive G
Beneath		From { Unoccupancy Neighborhood
Beside		Off { Vague Contact H Presence Contiguous Belonging-to Basis
Between		
Betwixt		
Beyond		
By, down		
From, in		
Into, off		
On, over		
Past		
Through		
Throughout		
To, toward		
Towards		
Under		
Underneath		
Unto, up		
Upon		
Within		
Without		
For Against	} Adversative	
Lord	} Invoking	
Madam, sir,	} Addressive	
Of	} Source-tives	
With	} Conjunctive	
Without	} Subtractive	
Except		
Excepting		
But		
Save		
Besides		

A SECTION Of the  
( ) branch ORDER,  
Insentensic DICTION,

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1	2	3
<i>A Scheme, appropriating the prepositions</i>		
Over	<i>Mala-Superiority I</i>	
Through	<i>Passim Medium</i>	
Throughout	<i>Passim</i>	
To	<i>Final</i>	
Toward	<i>Direction Concerning Tendency-to Nearly</i>	
Under	<i>Influence Sub Rank Minus</i>	
Up	<i>Space</i>	
Upon	<i>Vague Contact J Contiguous Belonging to Basis</i>	
Atween Atwixt Between Betwixt	<i>Dual K</i>	
Against	<i>Disapprobation Repugnance Competition Local Anticipative Remedial Compensation Preventive Hostile</i>	
Above Across After Amid Amidst Around Athwart Before Behold	<i>Compensation Resistive Preventive Obstacle Substitution With-reference-to-L In the character of Destination Conducive-to Negation Benefit In-favor-of L Purpose Character Lot Criterion</i>	
<i>A Scheme, appropriating the prepositions to their respective Eas-dictions.</i>		
Above.	<i>Elevative Excessive Pride Preference Superiority</i>	A A A A A
At.	<i>Causative. Vocation Hostile</i>	B B B
Before.	<i>Respect Choice</i>	C C
Below.	<i>Sub-rank</i>	D
Beneath.	<i>Oppression</i>	K
Beyond.	<i>Future Infeasible Super</i>	F F F
By	<i>Causative Instrumental Obligation Criterion Terms Conformity Immediate possession</i>	F F F F F F F F
Down.	<i>Space</i>	
From.	<i>Source</i>	G
In.	<i>Commission Belonging-to</i>	
<div style="display: flex; justify-content: space-between;"> <div> <p>plenary implementary</p> <p>perfect imperfect</p> <p>juxta disjuncta binal</p> <p>uni plus</p> <p>Sense</p> </div> <div> <p>NOTATION,</p> <p>STATE,</p> <p>POSITION,</p> <p>RANK,</p> <p>ADAPTION,</p> <p>READING.</p> </div> </div>		

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1	2	3
<i>A Scheme, appropriating the prepositions</i>		<i>A Scheme, appropriating the prepositions</i>
<b>Prepositions.</b>		
During	} <i>Continuative</i>	} <i>Auxiliary</i>
Through		
Concerning	} <i>Themative</i>	} <i>Causative</i>
Regarding		
Respecting		
Touching		
As for		
As to	} <i>Character</i>	} <i>Passing Through</i>
As touching		
As		
<b>Interjections</b>		<i>Positional</i>
Ah, eh, oh	} <i>Passionative</i>	} <i>Material</i>
Aha, huzza		
Heyday		
Ah, alas		
Alack, oh		
Welladay		
All hail		
Hail		
Welcome		
Avaunt		
Begone, fie		
Foh, off		
Ha, bah, oh,		
What, heigh		
Strange, hark		
Behold, lo		
Look, see, O		
Ha, ha, ha		
Holla		
Hallo		
Soho, ho		
He, lo		
Heighho		
Hold, hush, see		
Hist, look, hark		
Pish, poh		
Pshaw		
Pugh, tush		
O		
O		
<b>Verbs</b>		
Be am art is was	} <i>Predicate</i>	} <i>Compensation</i>
were wast been		
being		
		<i>Purpose Quantity</i>
		<i>Subject Quality</i>
		<i>Causative Diction</i>
		<i>Moral Principle</i>
		<i>Time Appendent</i>
		<i>Minuend Identity</i>
		<i>Means Cause</i>
		<i>Appendant Matter</i>
		<i>Presence</i>
		<i>Concomitant</i>
		<i>In-the-Society-of</i>
		<i>Reciprocation</i>
		<i>Concurrent O</i>
		<i>In-favor of</i>
		<i>Purpose</i>
		<i>In-reference-to</i>
		<i>Conversant</i>
		<i>Forbearance</i>
		<i>Tutorage Contrast</i>
		<i>Subject Prevalence</i>
		<i>Successor Unison</i>
		<i>Contact Reception P</i>
		<i>Foreign</i>
		<i>Destitution</i>
		<i>Local R</i>
		<i>Condition</i>
		<i>Independent-of</i>
		<i>Result Omission</i>
		<i>During</i>
		<i>Time</i>
		<i>Besides</i>
		<i>Additory</i>

# SUPPLEMENT TO CONSTRUING.

**DIRECTIONS.**—In the first column, the interjections themselves stand; in the second, the adjective epithets, which express the dictions of the sections that the interjections begin; in the third stand the names of the classes to which the sections are referred, by virtue of their different dictions. In the next division, the prepositions, &c.

1

A Scheme, appropriating the interjections

Sir, O Lord	{ Familiar	Solemn
Ah, eh, oh	{ Pain	_____
Aha, huzza	{ Exultive	_____
Heyday		_____
Hurrah, ah		_____
Alack, oh	{ Sorrow	_____
Welladay		_____
Ah, alas		_____
Avant	{ Aversive	_____
Begone, fie		_____
Foh, off		_____
All hail	{ Salutive	_____
Hail		_____
Welcome		_____
Ha, hah, oh,	{ Surprise	_____
What, heigh		_____
Strange, hark		_____
Behold, lo	{	_____
Look, see, O		_____
Ha, ha, ha	{ Derisive	_____
Holla	{ Vocative	_____
Hallo		_____
Soho, ho		_____
He, lo	{ Joy	_____
Hold, hush,	{ Silence	_____
See, Hst,		_____
Look, Hark		_____
Heighho	{ Langour	_____
Pish, poh	{ Contemptive	_____
Pshaw		_____
Pugh, tush		_____
O	{	_____
O	{	_____
Be am art is	{ Same thing	_____
was were wast		_____
been being	{ Different thing	_____

2

A Scheme, appropriating the prepositions

Into.	{ Immersion	
	{ Conversion	
	{ Infusion	
	{ Mixture	
	{ Condition	
On.	{ Mental subject	H
	{ Matter subject	
	{ Progression	H
Over.	{ Mela	
	{ In favor of	
	{ Contact	
	{ Immersion	
	{ Causative	
	{ Excellence	I
	{ Authority	I
	{ Guardian	I
Past.	{ Loss	
	{ Infeasible	
Through.	{ Passage (door)	
Upon.	{ Matter Subject	J
	{ Mental subject	
	{ Progression	J
Atween	{ Positional	K
Atwixt		
Between		
Betwixt		
For.	{ Support	L
	{ Partial	L
	{ Benefit	M
	{ Procurative	M
	{ Use of	M
Of.	{ Character	N
	{ Property	
	{ character	N
	{ Propria	
	{ persona	N
With.	{ Omnest	O
	{ Incident	P
	{ Accident	Q
Without	{ Beyond	R
Be am art was being	{	
were wast been		

3

plenary	{	NOTATION,
impenary		
broken	{	STATE,
unbroken		
juxta	{	POSITION,
disjuxta		
binial		
	{	BANK,
und		
plus	{	ADAPTION,
Sense		
	{	READING.



## I. DIVISION OF THE DICTION.

- |                  |            |
|------------------|------------|
| 1. Affirmative   | } Diction. |
| 2. Subfirmative  |            |
| 3. Interrogative |            |
| 4. Imperative    |            |
| 5. Petitionative |            |

## A DICATORY.

A *dicatory*, is a class to which sections are referred upon the basis of their *diction*. There are two general Dicatories, viz. SENTENSIO, and INSENTENSIC.

1. A *Sentensic dicatory* is a class to which sections are referred upon the basis of their *diction*.
2. An *Insentensic dicatory* is a class to which sections are referred upon the basis of their *diction*.

## I. SUBDIVISION OF THE SENTENSIC DICATORY.

There are five kinds of *Sentensic dicatories*, namely, *Affirmative*, *Subfirmative*, *Interrogative*, *Imperative*, *Petitionative*.

1. The *affirmative* *Sentensic dicatory* is a class of sections which is composed of those that contain *affirmative* dictions.
2. The *subfirmative* *Sentensic dicatory* is a class of sections which is composed of those that contain *subfirmative* dictions.
3. The *interrogative* *Sentensic dicatory* is a class of sections which is composed of those that contain *interrogative* dictions.
4. The *imperative* *Sentensic dicatory* is a class of sections which is composed of those that contain *imperative* dictions.
5. The *petitionative* *Sentensic dicatory* is a class of sections which is composed of those that contain *petitionative* dictions.

*Division of Insentensic dicatories.* *Insentensic diction* is divided into,

1. *Rudiction*.
2. *E-diction*.
3. *Ex-e-diction*.

1. *Rudiction* is that part of *Insentensic diction*, which is the *rudimental*, the *radical*, idea from which another thought springs, or upon which another thought depends. (Latin. *Rudimentum*, original, primary, root, first principle.)

2. *E-diction*.

*E-diction* is that part of *Insentensic diction*, which, in some sense or other, springs from, or goes *beyond* *Rudiction*. (*E*, springing out of, or going beyond.)

1. *Insentensic Rudicatory.*

The *Rudicatory* is a class to which a section is referred upon the basis of its *rudiction*.

2. *Insentensic E-dicatory.*

The *edicatory* is a class to which a section is referred upon the basis of its *ediction*.

3. *Insentensic Ex-e-dicatory.*

The *exedicatory* is a class to which a section is referred upon the basis of its *exediction*.

These three *Dicatories* are subdivided by the use of technicals which express the *traits* of *Rudicative*, *E-dicative*, and *Ex-edicative*, character.

1. The *Rudicative* is divided into *Sourcitive*, *Local*, &c.
2. The *Edicatory* is divided into *Positional*, *Approximate*, &c.
3. The *Exedicatory* is divided into *Elevative*, *Excessive*, *Pride*, &c.

*Specimen of construing sections.*

1. "He was troubled (*at this report.*")  
(*at this report.*)

A section of the branch order, *Local Rudicatory*, *Presence Edicatory*, *Causative Exedicatory*, unbroken State, Plenary notation, Juxta Position, first Rank, uni adaption, making sense with its super section. *Sense, Reading.* He was troubled. The super section *at this reporte* the subsection.

By grace are ye saved.

1. Are ye saved

A section of the trunk order, &c.

2. By grace.

A section of the branch order, *Instrumental Rudicatory*, *Blank Local Edicatory*, *Plenary notation*, *Unbroken State*, *Juxta Position*, first Rank, uni adaption, making sense with its super section. *Sense Reading.* Which cometh by grace.

3. Through faith.

A section of the branch order, *Instrumental Rudicatory*, *Blank Local Edicatory*, *Plenary notation*, *Unbroken State*, *Juxta Position*, second Rank, uni adaption, making sense with its super section. *Sense Reading.* Which cometh *through faith*.

3. *Ex-e-diction*.

*Ex-e-diction* is that part of *Insentensic diction*, which, in some sense, or other, springs from, or goes *beyond e-diction*. (*Ex*, springing out of, or going *beyond*.)

*Illustration.*

1. "He was troubled (*at this report*.)"
2. "Henry is now (*at the law*.)"

1. The *rudimental* idea in the diction of both sections, is that of *place*. He is *at* the door.

This *local* idea is the *Rudiction*.

2. The idea of *presence* which is obviously a part of the diction of both sections not only springs from the *rudiction*, but actually goes beyond it. The idea of *presence* is not necessarily connected with that of *place*; as "John is *beyond* the mark." (Here John is not in the *presence* of the mark.)

John was (*present*) (*at church*.)

"He was troubled (*at this report*.)"

That is, when this report came into his *presence*, he was troubled. Or—while he was in the *presence* of this report, he was troubled.

3. The *trouble* which he had, sprang out of the *presence* of "this report." The *presence* of the report, was a *cause*: the *presence* produced the trouble. The report would not have given him trouble, had it not come into his *presence*. This *casuative* idea, then, is not only derived from the *e-diction*, the *presence*, but actually goes a step beyond it. Hence this idea of *cause*, which springs from, and goes beyond, the *presence*, is the *Ex-e-diction*.

- |  |   |                   |
|--|---|-------------------|
| 1. <i>Rudiction</i> —the idea of place.            | } | (at this report.) |
| 2. <i>E-diction</i> —the idea of <i>presence</i> . |   |                   |
| 3. <i>Ex-e-diction</i> —the idea of <i>cause</i> . |   |                   |

1. "He was troubled (*at this report*.)"

*Remark.*

That the pupil may be exercised in the analysis of the dictions of sections, I shall give three *places*, or *classes* to which each *Insentensic* section may be referred in the order, and upon the basis, of the three parts of its diction—*Rudiction*, *E-diction*, *Ex-e-diction*.

These places, or classes are,

1. *Rudicatory*.
2. *E-dicatory*.
3. *Ex-e-dicatory*.

**DOCTRINE.**—*Grace* is the instrument or means by which ye are saved; and *faith* is the *medium* through which the *grace* comes. We procure the instrument which is employed in this saving act, by another instrument which is called *faith*.

The idea may be better seen from the following:

(By books) [are ye instructed] (        ,        ) (through the press.)

That is,

(By books) [ye are instructed,] (*which come*) (through the press.)

1. (By grace) [are ye saved,] (through faith.)

2. (By books) [are ye instructed,] (through the press.)

## AN EXPLANATION OF THE ABBREVIATIONS WHICH ARE USED IN CONSTRUING INSENTENSIC SECTIONS.

*s* The Italic *s* stands for—*a section of the branch order*

*l* The *l* stands for—*a section of the local kind.*

*e* Stands for—*Ediction.*

*r* The *r* stands for—*Rudiction.*

*ex* Stands for—*Exediction.*

*p* The Roman *p* stands for—*Plenary notation.*

*p* The Italic *p* stands for—*Plus adaption.*

*i* The Roman *i* stands for—*Implenary notation.*

*i* The Italic *i* stands for—*Insentensic diction.*

*u* The Roman *u* stands for—*Unbroken state.*

*u* The Italic *u* stands for—*Uni adaption.*

*b* The Roman *b* stands for—*Broken state.*

*b* The Italic *b* stands for—*Binal position.*

*j* The Roman *j* stands for—*Juxta position.*

*d.* The Roman *d* stands for—*Disjuxta position.*

*bl* the Roman *bl* stands for—the words blank local.

*a* the Roman *a* stands for—the word active.

*c* the Roman *c* stands for—the word causative.

*P* the capital *P* stands for—the word presence, possessive or positional.

*in*, the Roman *in* stands for—the word instrumental.

*o* the Roman *o* stands for—the word order.

*m* the Italic *m* stands for—the word mode.

*s* the Roman *s* stands for—the words support, sustaining, source, space, superior or solitary.

*co* the Roman *co* stands for—conversion.

**is** the Italic **is** stands for—the word infusion possession.

**im** the Roman **im** stands for—the word immersion or immediate or impenary.

**B** the capital **B** stands for—the word blank.

**mi** the Roman **mi** stands for—the word mixture.

**im** the Italic **im** stands for—the word impenary.

**i** the Roman **i** stands for—the word inceptive.

**1, 2, &c.**, The numerals, **1, 2, &c.**, stand for—*First second, &c., rank.*

**m** The Roman **m** stands for—*Making sense with its super section, or with its own part of the super section.*

1. For what does the Roman **p** stand ?
2. For what does the Italic **p** stand ?
3. For what does the Roman **i** stand ?
4. For what does the Italic **i** stand ?
5. For what does the Roman **u** stand ?
6. For what does the Italic **u** stand ?
7. For what does the Roman **b** stand ?
8. For what does the Italic **b** stand ?
9. For what does the Roman **d** stand ?
10. For what do the numerals, **1, 2, &c.**, stand ?
11. For what does the Roman **m** stand ?

## PREPOSITIONAL DICTION.

In these *Exercises*, the prepositions are introduced *somewhat* alphabetically ; and the same preposition is employed till all the *shades* of the diction of the insentensic section which it gives, and all the instances in which it can be properly used, are fully illustrated by examples.

The EXERCISES commence with sections of a *plain* diction, and move gradually on to those of the most *obscure* diction, which can be given by this *particular* preposition. An attempt, however, is made in BOOK III., to render every *abstruse* diction in these Exercises, clear by *comment*, and *illustration* ; and to these comments, and illustrations, both teacher, and pupil may do well to refer.

The diction of the sections which commence with *about*, is fully illustrated in the instances that follow "*about*."

*About.*

I. Local

. Eudicatory.

### II. POSITIONAL INSENTENSIC E-DICATORY.

1. The belt was - - - (about his waist.)
2. "Bind them - - - (about thy neck.)"
3. It was six feet - - - (about the trunk.)

### II. APPROXIMATE INSENTENSIC E-DICATORY.

4. "Get you up from - - - (about the tabernacle.)"
5. They were sitting - - - (about the fire.)
6. "He went out - - - (about the third hour.)"
7. "Paul was - - - (about to open his mouth.)"

"*To open his mouth,*" is the trunk word of *about*.

8. "They were - - - (about to flee out) *of the ship.*"
9. They were then - - - (about sixty men.)
10. Every thing - - - (about you) *is in order.*

### II. PRESENCE INSENTENSIC E-DICTATORY

11. They stood - - - (about the room.)
12. His knife was not - - - (about him.)
13. My father is - - - (about the house.)

### II. THEMATIC INSENTENSIC E-DICATORY.

14. I was speaking - - - (about my brother's house.)
15. He was reading - - - (about General Washington.)

## II. VOCATIONAL INSENTENSIC E-DICATORY.

16. "I must be - - - (about my father's business.)"  
 17. James was then - - - (about his work.)  
 18. John is now - - - (about his writing.)

## II. ERRATIC INSENTENSIC E-DICATORY.

19. He is wandering - - - (about , ,) *from place to place.*  
 20. Why go ye - - - (about , ,) *to injure me.*  
 21. Scatter the sands - - - (about , ,)

The sections of those prepositions  
 which begin with *above*, are illustra-

ted in the instances which follow. I. Local *Above.* Rudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. My hand was - - - (above his head.)  
 2. The powers which are - - - (above , , .)  
 3. Henry then went - - - (above me.)

## II. FRANK INSENTENSIC E-DICATORY.

1. His conduct was - - - (above board.)

## II. INDEPENDENT INSENTENSIC E-DICATORY.

2. They now live - - - (above board.)

## \*II. PLUS INSENTENSIC E-DICATORY.

3. They wrote copies - - - (above an hour.)  
 4. The light was - - - (above the sun's brightness.)  
 5. He was seen by - - - (above five hundred brethren.)  
 6. The weight is now - - - (above six pounds.)  
 7. Hannaniah feared God. - - - (above many , .)

## \*III. Elevative Insentensic Ex-e-dic-a-tory.

8. This man is - - - (above mean actions.)  
 9. A real gentleman is - - - (above disguise.)

## \*III Excessive Insentensic Ex-e-dic-a-tory.

10. They gave stripes - - - (above measure. )

## \*III. Pride Insentensic Ex-e-dic-a-tory.

11. He is now - - - (above his business.)  
 12. Indeed he is almost - - - (above himself.)

## \*III. Preference Insentensic Ex-e-dic-a-tory

13. Give me peace - - - (above all other things.)  
 14. But - - - (above all , , .)

\*III. *Superiority Insentensic Ex-e-dic-a-tory.*

15. "The Lord thy God will set  
thee - - (above all nations.)"  
16. The law should be - - (above all men.)

The diction of those sections  
which begin with *after*, is illus-  
trated in the sections which fol-  
low.

*After.*

Rudicatory.

II. POSITIONAL INSENTENSIC E-DICATORY.

1. These men stood one - (after another.) *Behind.*  
2. He came - - (after me.) *Behind.*

II. IMITATIVE INSENTENSIC E-DICATORY.

1. He was named - - (after his uncle.)  
2. He made this machine - (after that model.)  
3. Did he cut his coat - - (after mine?)

II. OBJECTIVE INSENTENSIC E-DICATORY.

4. John, have you come - (after your book?)  
5. I will send an officer - (after you.)  
6. I have now come - - (after the papers.)  
7. "Ye shall not go - - (after other gods.)"

II. ACCORDANT INSENTENSIC E-DICATORY.

8. They walk - - - (after the flesh.)  
9. They judge - - - (after the sight.)  
10. Does he consider things - (after their real value.)

II. THE UNCLEANSED THING INSENTENSIC E-DICATORY.

11. Can you drink - - (after me?)

That is, can you drink from the same glass from which I have  
drunk, without *first cleansing* it.

*Note.*—Where *after* denotes *time*, it is not a *preposition*, but an  
*adverb*: as, I will go *after* supper. That is [I will go after] (*sup-*  
*per is over.*)

The diction of those sections  
which begin with *across*, is illus-  
trated in the examples following  
this preposition.

*Across.*

I. Local Rudicatory.

II. POSITIONAL INSENTENSIC E-DICATORY.

1. He went - - - (across the street.)  
2. We looked - - - (across the river.)  
3. There was a bridge - (across the street.)

*Note.*—*Across* is never blank in its Rudiction.



Illustration of the sections which  
begin with *amid*, and *amidst*.

*Amid, Amidst.*

I. Local Rudicatory.

II. POSITIONAL INSENTENSIC E-DICATORY.

1. He is now - - - (amid the waves.)
2. I was - - - (amidst the shades.)
3. The shepherd was - - (amidst his flock.)
4. How could I comprehend (amid all this confusion ?)

Illustration of the sections which  
begin with *among*, and *amongst*.

*Among, Amongst.*

I. Local Rudicatory.

II. DISTRIBUTIVE INSENTENSIC E-DICATORY.

1. He is sending agents - (among his friends.)
2. "He sends his blessings - (amongst his enemies.)"
3. He immediately went - (amongst the people.)
4. And he is now - - (among them.)

Illustration of the sections which  
begin with *around*, and *round*.

*Around, round.*

I. Local Rudicatory.

II. POSITIONAL INSENTENSIC E-DICATORY.

1. There was a belt - - (around his waist.)
2. They all sat - - - (round the fire.)
3. He has sailed - - - (round the world.)
4. They then went - - (around the hill.)
5. They were seated - - (round the table.)
6. The mother called her children. - - - (around her.)

II. ERRATIC INSENTENSIC E-DICATORY.

7. They are now strolling - (around the country.)
8. They rove - - - (round the world.)
9. "They went - - - (around , ,) *about the camp.*"
10. They are fond of riding - (round , , .)

\*II. PRESENCE INSENTENSIC E-DICATORY.

Illustration of the sections which  
begin with *at*.

*At. (Presence.)*

I. Local Rudicatory.

1. John was - - - (at church.)
2. I was (*present*) - - (at the trial.)

3. My father is not - - (at home.)

4. They are now - - (at ease.)

That is, they are in the *presence* of ease.

5. They are now - - (at play.)

6. The pen is now • - - (at hand.)

7. He was then - - - (at a loss) *for words*.

A loss for words was *present*.

8. The bill was to be paid - (at sight.)

9. I told you this - - (at first , .)

When the first *time* was *present*, I told you.

10. He is a poor tool - - (at best.)

When his best *skill* is *present*, he is only a poor tool.

11. He made no reply - - (at all , ) *to them*.

That is, he put no reply into their *presence*, to all that passed, or to all that was said.

12. He aims - - - (at this mark.)

That is, his aim, or direction is in the *presence* of this mark.

13. I shall not be there - - (at all events.)

That is, although all the events which are calculated to take me there, should happen, should be *present*, should come up before me, still I shall not be there.

14. He purchased the gloves - (at a small price.)

A price is a mark of value: there are various *price marks*, and sometimes for the same thing. The idea is, that these gloves were put into the *presence* of a small *price mark*. Where did the gloves stand at the time of his purchase? That is, against what *price mark* did they stand? They were in the *presence* of a low *price mark*.

15. I am - . - - (at your service.)

That is, I am in the *presence* of your service—I am not *absent* from your service; but *present* with it.

16. I am - - - - (at your command.)

That is, I am in the *presence* of your command—I am in the *presence* of your command to yield obedience to it. The idea of obedience is *inferred* from the declared *presencce*.

17. You shall return - - (at my cost.)

That is, my *cost*, my money shall be *present* to pay the charges of

your return. Or my money shall not shrink away, but shall be in the *presence* of the demand which may be made of you for your return.

18. It was done - - - (at his suggestion.)

That is, his suggestion was *present* in the character of a cause, and produced this act.

19. He deserves well - - (at our hands.)

That is, while he is in the *presence* of us, for "*our hands*" means us, he deserves well. *Presence* here, is business, or concern with.

*\*III. Causative Insentensic Ex-e-dic-a-tory.*

20. He was surprised - - (at this statement.)

That is, when this statement came into his *presence*, it caused surprise."

21. He was troubled - - (at this report.)

22. He was much pleased - - (at this event.)

*\*III. Vocational Insentensic Ex-e-dic-a-tory.*

23. He is now - - - (at the law.)

24. He is a student - - (at law.)

25. He is good - - - (at figures.)

26. He was good - - - (at engraving.)

*\*III Hostile Insentensic Ex-e-dic-a-tory.*

27. He struck - - - (at me.)

28. They shot - - - (at him.)

29. He laughed - - - (at them.)

30. They are - - - (at variance.)

31. They have long been - (at swords' points.)

32. Texas is - - - (at war.)

33. He longs to be - - - (at him.)

Illustration of the diction of *Athwart*.  
the sections which begin with I. Local Rudimentary.  
*athwart*.

POSITIONAL INSENTENSIC E-DICATORY.

1. He advanced his miscreated

front - - (athwart my way.)

2. The fleet stood - - (athwart our course.)

Illustration of the diction of the sections which begin with *before*.

*Before.*

I. Local

Rudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. He stood - - - (before his desk.)
2. He is not behind, but - (before me.)

## II. PRESENCE INSENTENSIC E-DICATORY.

3. "Wherewithal shall I come (before the Lord.)"
4. They are now - - - (before this court.)

## \*III. Respect Insentensic Ex-e-dic-a-tory.

5. "Abraham bowed - - (before the people) of the land."

## \*III. Choice Insentensic Ex-e-dic-a-tory.

1. "The world was all - (before them.)"

That is, it was all in their *choice*. Milton here puts the entire world into the presence of our first parents, with the power to select such as would best suit them.

1. He that cometh after me,  
is preferred - - - (before me,) [*above* me]  
for he was before me.

The syntax of this verse is not correct. The word, *after*, denotes *time*, and is an *adverb* not a preposition. In the second instance, the word, *before*, means *time*, and is an *adverb*, not a *preposition*. The pronoun *me*, then, should give place to *I*:

[He (that cometh after) (*I come*,) is preferred] (*before* me;) for he was before) (*I was*.) When *before* means *place*, *preference*, or *superiority*, it is a *preposition*; in other instances it is an *adverb*.

## II. PREFERENCE INSENTENSIC E-DICATORY.

1. "And he set Ephraim - (before Manasseh.)"
2. "He esteemed virtue - (before gold.)"
3. "Poverty is desirable - (before torments.)"

Illustration of the diction of the sections which begin with *behind*.

*Behind.*

I. Local

Rudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. "Get thee - - - (behind me,) *Satan*."
2. The book lies - - - (behind the table.)
3. He sat - - - (behind that tree.)
4. He rode - - - (*behind* me.)
5. He rode - - - (behind , .)
6. Look - - - (behind , .)

## II. SUB-ATTAINMENT INSENTENSIC E-DICATORY.

1. In Grammer John is - (behind his brother.)
2. In history I am - - (behind my class.)

## II. SUBRANK INSENTENSIC E-DICATORY.

3. "I was not a whit - - (behind the very chiefest apostles.)"

## II. SIN-I-HEED INSENTENSIC E-DICATORY.

4. "They cast thy laws - (behind their back.)" *Heb. xix.*  
*Without heed Sin-i with-*  
*out.*

## II. PAST INSENTENSIC E-DICATORY.

5. Forgetting those things which  
are - - - (behind , .) *Phil. iii.*
6. We should not forget what  
is - - - (behind , .)

## II. FUTURE INSENTENSIC E-DICATORY.

7. "And fill up that  
which is - - - (behind , , ) of the afflictions  
of Christ in my flesh."
8. Alas! we do not know  
what is - - - (behind , .)
9. Is there much evidence  
yet? (behind , .)
10. We know not what evidence  
is - - - (behind , .)

## II. DEFICIT INSENTENSIC E-DICATORY.

11. There is a small sum (behind , , .)
12. There are sixty dollars (behind , , .)

## II. ANTI-ABANDONMENT INSENTENSIC E-DICATORY.

13. He has gone, and left  
us - - - (behind , .)
14. He went there, but left  
us - - - (behind , .)

*Note.*—The omission of *behind* would convey the idea that he had *abandoned* us, totally deserted us:

He has gone, and left us.

The word, *behind*, is a preventive against the idea of an *abandon-*

*ment*—hence the class to which this section is referred, is denominated *anti*-abandonment. The word, *behind*, in cases like the above, shows that there is not an abandonment of what is left, by the leaver; as, I have left my trunk *behind*. But, then, I have not abandoned it even so far as this journey is concerned; for, by the word, *behind*, I show that I expect the trunk will be conveyed to me. The trunk, then, is not abandoned by me.

I went to New York, where I *left* my trunk, and proceeded to Boston.

The idea here expressed is that, so far as regards my journey from New York to Boston, there is an abandonment of my trunk. If, however, the preposition *behind*, should be inserted after the verb *left*, the sense would be that I left the trunk under the idea that it would, by some means or other, follow me to Boston. I went to New York, where I left my trunk *behind*, and proceeded to Boston. *Behind* puts the trunk on the way, on the road—and why should it be put upon the way if it is not to follow? Let us illustrate the use, and power of *behind*, in putting things on their way to places: “Why did your father not come?” He is just *behind*.” “Ah! he is coming, then.” *Behind* puts things on their way; and consequently, prevents the notion of an *abandonment*.

In illustrating the word, *behind*, Mr. Webster says, “A man dies, and leaves his estate *behind*.” But as there is no Bible doctrine that a man’s *property follows* him into the other world; it is not right in *theology*, to express such an idea!

A man dies, and leaves his estate.

Illustration of the sections which  
begin with *below*.

*Below.*

I. Local Radicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. The earth is - - - (below the heavens.)
2. The chin is - - - (below the mouth.)
3. Man lives - - - (below , , .)
4. Man is the fairest one - (below , , .)
5. He hit - - - (below the mark.)

## \*II. MINUS INSENTENSIC E-DICATORY.

6. The water is - - - (below the mark.)
7. The water is - - - (below the banks.)
8. He purchased it - - - (below the first cost.)
9. This note is - - - (below par.)

*\*III. Subrank Insentensic Ex-e-dic-a-tory.*

10. He is - - - (below me) *in the class.*
11. A lieutenant is - - - (below a captain.)
12. He appealed from the court (below , , .)  
[He appealed] (from the court) (which is (below this court.)

Illustration of the sections which  
begin with *beneath*.

*Beneath.***I. Local Radicatory.****II. POSITIONAL INSENTENSIC E-DICATORY.**

1. He stood - - - (beneath the branch.) *under.*
2. The earth is - - - (beneath the heavens.) *under.*
3. He had a cushion - - - beneath him.) *under.*
4. The earth from - - - (beneath , .)

**II. UNWORTHY-OF INSENTENSIC E-DICATORY.**

5. Has he conducted - - - (beneath his station ?)
6. This act is - - - (beneath a gentleman.)
7. He was - - - (beneath her notice.)

*\*II. ONEROUS INSENTENSIC E-DICATORY.*

8. They will sink - - - (beneath their burden.)
9. Did Milo sink - - - (beneath the ox) *which he carried  
on his back.*

**II. SUBRANK INSENTENSIC E-DICATORY.**

10. An ox ranks - - - (beneath a man.)
11. Man is - - - (beneath angels.)

*\*III. Oppression Insentensic Ex-e-dic-a-tory.*

12. "Our country sinks - - - (beneath the yoke.)"
13. We have sunk - - - (beneath this taxation.)
14. He was borne down - - - (beneath the burden) *of his sins.*

Illustration of the sections which  
begin with *beside*.

*Beside.***I. Local Radicatory.****II. POSITIONAL INSENTENSIC E-DICATORY.**

1. He sat - - - (beside me.)
2. They were seated - - - (beside the stream.)

**II. ADDITION INSENTENSIC E-DICATORY.**

3. - - - (Besides this), *there is a great  
gulf between us, and you.*

The rich man makes application to father Abraham for mercy, and in the application he desires Abraham to send Lazarus that Lazarus may dip the tip of his finger into water, and cool the rich man's tongue. In verse 25, Abraham gives a reason to the rich man for not complying

"Son, remember that thou in *thy* lifetime receivedst *thy* good things; and likewise Lazarus evil things: but now he is comforted, and thou art tormented."

In verse 26, father Abraham says, along with, or by the side of all this excuse, "for my non-compliance, you must place the fact that there is a great gulf between us and you, which prevents all intercourse." And as this last reason for the non-compliance is placed *beside* the first, the last is added to the first—hence the idea of *addition* which is so prominent in this preposition. *Beside all this*, between us and you there is a great gulf fixed. That is, in addition to all this reason for my non-compliance there is a great gulf between us and you.

#### FOREIGN-FROM INSENTENSIC E-DICATORY.

4. "It is - - - (beside my present purpose) *to enlarge upon this subject.*"

How is it shown that "*to enlarge upon this subject*" is *not* my present purpose? By taking this act *out of*, or *away from*, my present purpose. And how is this act taken out of my present purpose? Simply by removing the act out from the purpose to the *side* of the purpose. It is *beside* my present purpose *to enlarge* upon this subject. "*To enlarge upon this subject*" is not my present purpose. How far do I remove it from my present purpose? Just out on the side way of my present purpose—just far enough to show that this act is *foreign* to the purpose.

#### II. LOSS INSENTENSIC E-DICATORY.

5. John is - - - (beside himself.)

6. "Paul, thou art - - (beside thyself.)"

Whatever becomes useless is generally cast aside. Thus a broken, useless vehicle is often seen *beside* the street, or highway in which it was wont to be used. So it is with human beings who have become useless from the loss of their *reason*, or *virtue*. They are removed from themselves, and placed on the sideway of themselves. To show that John has lost his reason, and is consequently useless, he is taken out of himself, and put *beside* himself. This is one of the many ingenious contrivances with which prepositions abound.



## II. EX-CLUSIVE INSENTENSIC E-DICATORY.

7. To all . - - - (beside , ) *as much an empty shade.*

To all *beside*. That is, to all *beside this*, to all *except this*; to all but this; to all exclusive of this.

8. I saw nothing - - - (beside this book.)

That is, I saw nothing except this book. In other words, *except*, *exclude*, *take away* this book, and I saw nothing. It may be well to make a remark, or two upon the source of this import of *beside*. This application of *beside* springs most naturally from the primary, the local import, of this preposition. *Beside* under its primary meaning, under its general signification, denotes a *side* place, or a place on the *side*; as, James stood *beside* the street.

Here, James is excluded from, kept out of the street by the word, *beside*. This word places James on the *side* of the street—and thus it *excludes* him from the street. Should the word, *in*, be used instead of *beside*, the position of James would be quite different; as, James is *in* the street.

*In* is *inclusive*; *beside* is *exclusive*. From the general capacity of *beside* to move one thing out from another in *place* this preposition has acquired the special power of denoting the *exclusion*, *separation* of one thing from another where there is no idea of place in the mind; as, I have no property *beside* this lot. That is, exclude this lot from my property, and I have no property.

The word, *beside*, however, may mean addition, instead of subtraction, exclusion; as, I have a lot *beside* this lot. That is, I have a lot in *addition* to this lot.

Where *beside* is exclusive, *but*, *except*, or *excepting* can be substituted for it; as, I have no property *except* this lot.

Where *beside* is additory, *except* can not be substituted; as, I have a lot *except* this lot!

Illustration of the diction of *Beyond*.  
the sections which begin with I. Local Radicatory.  
*beyond*.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. He went - - - (beyond that tree.)
2. He travelled far - - - (beyond that river.)
3. My stick reached - - - (beyond his , .)
4. "Let no man go - - - (beyond , , ) and defraud his brother."

\*III. *Future Insentensic Ex-e-dic-a-tory.*

5. ["A thing] , , ) (beyond us) *even before our death.*"

POPE.

\*III. *Infeasible Insentensic Ex-e-dic-a-tory.*

6. To comprehend this is (beyond my power.)  
 7. This doctrine is - - (beyond human comprehension.)  
 8. To pay this note is - - (beyond his power.)

\*III *Super Insentensic Ex-e-dic-a-tory.*

9. Washington was great - (beyond any other man.)  
 10. This matter is mysterious (beyond any other , .)  
 11. This night is dark - (beyond all others.)  
 12. Let no man think that he  
     is wise - - - (beyond what , )( , , )( ,  
     is written.)

Illustration of the sections which  
 begin with *by*.

*By* (near to.)

## I. Local Radicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. He came - - - (by land.) *on land.*  
 2. There have been great bat-  
     tles - - - (by water.) *on water.*  
 3. We shall return - - (by water.) *on water.*

## I. Local

## Radicatory.

4. His house stands - - (by mine , .)  
 5. I was sitting - - - (by the fire.)  
 6. I stood - - - (by the river side.)  
 7. The man had come - - (by this time.)

That is, the coming of the man was *by*, or *at* this period of time ; the coming is represented as being as *near* to this particular period of time as I am to the fire, in the fifth example : I stood *by* the fire. "*By this time* the man had come."

8. He just passed - - - (by the window.)  
 9. Who passed - - - (by , ?)

## \*II. PRESENCE INSENTENSIC E-DICATORY.

10. A gentleman was - - (by , ) *at the time.*  
 11. Was any one - - - (by , ) *at the time ?*  
 12. Joseph remained there " (by the space) *of seven years.*"

That is, he remained in the *presence* of this amount of time. This may be illustrated by the following instance:

"John remained by a *pile* of thirty logs."

Here there is a *pile* which is made up of thirty logs; and John remained in the *presence* of this *pile*. In the case where Joseph is represented as remaining in the *presence* of a *pile*, the pile is not composed of *logs*, but of *years*. Seven years are rolled together; and, as John remained in the presence of the pile of logs, so Joseph remained in the presence of this pile of years.

It is worthy of remark that in order to use *by* in cases like that in the 12th instance, the time must be made into a *pile*, a *mass*; for we can not say, he remained there *by seven years*. This word, in such instances as the above, is not, as Mr. Webster, and others say, synonymous with *during*; for we can, say, He remained *during* seven years.

### \*III. Obligation Insentensic Ex-e-dic-a-tory.

Obligation is the binding power of a *vow*, an *oath*, a *promise*, an *affirmation*, or a contract. And to secure this power, the vow is made, or the oath taken *by* witnesses. That is, in the *presence* of witnesses.

13. He swore - - - (by heaven) *to be just*.

That is, in the *presence* of heaven.

14. He affirmed - - - (by all) *that is sacred*.

That is, he affirmed in the *presence* of every thing sacred. Or in other words, he called every thing which is sacred into his presence to witness against him if he should disregard his affirmation. I affirm in the *presence* of men, and angels that this was not so.

Again.—He declared *before* his God that he would tell the truth. That is, he declared in the *presence* of his God. He called God into his *presence* to witness against him should he not tell the truth. I swear *by earth*. That is, I swear in the *presence* of earth that you may have a host of witnesses against me if I do not speak the truth. I swear by all that is good and bad. That is, I swear in the *presence* of *every thing*, that there may be nothing which will not be able to testify against me if I swerve from truth in my statement. Or I go into the *presence* of every thing, that every thing may cry *shame, shame*, if I open my mouth to utter a lie upon this subject.

Because God could swear *by no greater*, he swore *by himself*. That is, because God could swear in the presence of no being greater than himself, he swore in the *presence* of himself that he himself might be a witness against himself in case of a failure to fulfil that which he bound himself by an oath to accomplish.

That *by* denotes presence in the above instances, is obvious from its sense in several compound words ; as, *by-stander*. When the oath is taken, beings, and things are called up as *by-standers*, to witness the act.

### \*III. Criterion Insentensic Ex-e-dic-a-tory.

15 The stick is *too long*. (by an inch.)

That is, the overplus expressed by the words, *too long*, occupies the entire *presence* of an *inch*. The philosophy of the process is this :

We first express a redundancy, "*too long*"—and, because this is indefinite, we lay down, or bring forth a definite measure, *inch*. And to bring this overplus *alongside* of this inch to measure it, we place *by*, which means in the *presence* of, before this *criterion*. This is an ingenious operation, yet it is as simple as is that of measuring a board by a rule. The only difference between the two, is this ; in measuring a board the carpenter carries the rule into the presence of the *board* ; but in measuring an overplus in speech, the speaker brings the *overplus* into the presence of the *rule*.

	(overplus.)	criterion.
16. The tea is	too heavy	(by six pounds.)

Here the writer is presumed to know the exact amount of the overplus ; and to communicate this amount to the reader, he, the writer, carries this overplus into the presence of the measure, *six pounds*, by means of *by*. As much as to say—reader, there is *too much tea*—and if you will take this too much, and place it alongside of this standard, this measure, *six pounds*, you will learn the exact amount of this overplus. In what way is the reader informed that this overplus is to be carried into the presence of this measure, *six pounds* ? By the word, *by*. The word means *presence*, or *presence* of ; as, was any one *by* when he told you ? Was any one *present* when it happened ? Was there any *by-stander* ?

### \*III. Terms Insentensic Ex-e-dic-a-tory.

The sections which fall under the *Terms Ex-e-dic-a-tory*, are, *by the perch*, *by the yard*, *by the pint*, &c. From a slight glance at these sections it may seem that *Quantity* is better calculated to express the leading idea of these sections than *Terms*. The word, *quantity*, is certainly well calculated to denote the *diction* of the trunk word in such sections. But the *diction* of a word, and the *diction* of a section, are different things. The idea of quantity is the mere

*diction* of the word, *pint*, *perch*, *yard*. But *quantity* is not the *diction* of the *section* in the following sentence :

“He works (*by the perch*.”)

The point is not what does the single word, *perch*, mean ; but what does the section, *by the perch*, import. This section fixes one of the *terms*, one of the *conditions* on which the contract is made between the parties.

“He sells brandy (*by the pint*.”)

The single word, *pint*, means a certain quantity ; and the section, *by the pint*, converts this certain quantity into one of the *conditions* on which the person sells this liquid poison.

*By the day, by the year, by the job* are all of the Terms *ex-e-dic-a-tory*.

17. He works - - - (by the perch.)

That is, his *labour*, his *price*, his attention, and his *contract* is brought up, not into the presence of the *whole* road, the *entire* distance, but simply in the presence of a *perch*. He is *there*, his presence is confined to a *perch* at a time.

### \*III. Conformity Insentensic Ex-e-dic-a tory.

18. This fact appears - - - (by John's own statement.)

That is, this fact appears even while we remain in the *presence* of John's own statement. Hence it is not necessary to leave John's statement for that of another person to make out this particular fact.

19. Does he live - - - (by any fixed rules ?)

That is, does he keep in the *presence* of any fixed rules in living. There may be fixed rules which he may leave by living contrary to them. But when he adheres to fixed rules he remains *by* them. That is, in their presence.

It may be well enough to remark that great attention should be paid to the difference between the *diction* of a word and the *diction* of a section. The *diction* of the word, *rule*, and the *diction* of the section “*by rule*,” are very different. The idea which “*rule*” raises in the mind, is that of a *guide* in action. But the idea which the section “*by rule*,” raises in the mind, is that of *conformity* to. To be in the *presence* of a rule implies a *conformity* to it—hence the idea of conformity expressed in the section, “*by rule*.”

III. *Immediate-Possession Insentensic Ex-e-dic-a-tory.*

s i b l r P e i m e x p u j l u m s.

20. He has a cask of wine (by him.)

21. He had thirty dollars (by him.)

That is, the wine is not only owned by him, but is actually in *his possession* at this very moment.

He had thirty dollars (by him) last week.

A man in Philadelphia may have had thirty dollars in *Boston*, last week, in this case, it cannot be said of him that he had thirty dollars *by him*, for he had not *immediate* possession.

\*III. *Solitarious Insentensic Ex-e-dic-a-tory.*

s i l r P e s e x p u j l u m s.

22. He lives - - - (by himself.)

23. He sat - - - (by himself.)

24. Put this book - - (by itself.)

Sections which begin with *by*, are often used to show where something is ; as, The book is *by* the chair.

In this way the book is put into the *presence* of the chair. But when there is a thing mentioned, which does not appear to be in the *presence* of any other object, we put the thing into the *presence* of *itself*—hence, when a thing is put into its own presence, the conclusion is, that it is *alone, solitary*. In the above instance, the book is put into its *own presence* : from this fact it is inferred that there is no other object into whose presence we can put the book ; and, as there is no other object near, the book, as said above, is *solitary*.

\*III. *Support Insentensic Ex-e-dic-a-tory.*

s i b l r P e s e x p u j l u m s.

25. "I shall stand - - (by him,) *come what will.*"

Here it is inferred from a declaration to remain in his *presence*, that I continue there to aid, to protect, to support him.

\*III. *Modos Insentensic Ex-e-dic-a-tory.*

s i l r P e m e x p u j l u m s.

26 I was at court - - (by my attorney.)

There are two modes in which a person may be present. One is by being at the place in his own proper person ; the other is, by being at the place as a proxy, in a representative, in an attorney. "*I was at court.*" But how, in what way, in what manner was I *there* ? Was I present in my own *proper person* ? No. My attorney, was there, and I was *by* him. That is, my attorney wa

court, and I was in his *presence*. In what way was *I* in *his* presence? Was my *person*, in his presence? No. The word *I*, here does not mean my person, but my *will*. I was at court, then, in this manner; my attorney was at court, and my *will* was in his *presence*. *I*, my *will*, was at court because it was in the *presence* of my attorney who attended court.

"We, the people of the United States are at Washington *by* our *representatives*." That is, we, our *will*, are at Washington, because we are in the *presence* of our representatives who are there, But experience shows that it is a *poor way* of *being at Washington*; for when we go to that place by appending our *will* to our representatives, we are *dropped* by the way!

N. B. The *diction* of this section is not that of medium, instrument or agent, but *mode*.

\*III. *Supervision Insentensic Ex-e-dic-a-tory.*

*s i B r i n e x p u j l u m s.*

27. The temple was built - - (by Solomon.)

28. These houses were built - - (by Stephen Girard.)

\*III. *Instrumental Insentensic Ex-e-dic-a-tory.*

*s i B r P e i n e x p u j l u m s.*

29. He works - - - (by a candle.)

30. He saw the pin - - - (by moon-light.)

\*III. *Order Insentensic Ex-e-dic-a-tory.*

*s i b l r P e o e x p u j l u m s.*

31. He travelled day - - - (by day.)

That is, the days on which he travelled, were so *near to* each other that one *succeeded* the other. In other words, there was no time *between* the days on which he travelled. The expression is quite impenary.

The idea, here expressed, is that he travelled several days, and that these several days were so near to each other, that no day on which he did not travel, fell between any two days on which he did travel. That is, the first day on which he travelled was *by* the second day; and the second, *by* the third, and the third, *by* the fourth, and so on. The idea may be seen by transferring the sentence from *days to persons*.

The company stood man *by* man. That is, one man stood by, or next to another, so that no one who did not belong to the company, was found between any two that did belong to it. Rendered plenary—[the company stood] (*in the order*) (*of* man) (*by* man.)

[He travelled] (*in the order*) (*of* day) (*by* day.) [after day.]

s i b l r m e o e x p u j l u m s.

32. He counted his army man - (by man.)

33. He commanded the army  
year - - - - (by year.)

## II. POSSESSIVE INSENTENSIC E-DICATORY.

s i b l r P e s e x p u j l u m s.

1. How came he - - - - (by so much land ?)

2. How came James - - - - (by that house ?)

The idea of presence, place, or nearness is entirely lost in that of *possession*. The lost idea, however, must have been the source of the possessive one. *By*, originally means near to ; and because an individual who possesses property is generally *by* it, *by*, the very word which denotes this *nearness*, has come to be used to *aid* in the expression of *possession*. This is natural ; for when a person is by a piece of property generally in the presence of a piece of property, the natural conclusion is that he possesses this property. For instance, if D. is seen day after day in the presence of any certain house, it would be natural enough to conclude that he was in *possession* of this house. Hence it would be in exact accordance with the principles on which the application of words is extended, to employ the word which would be used to denote his local relation to the house, to express the notion of *possession* which had been inferred from this relation.

## III. ACTIVE INSENTENSIC EX-E-DICATORY.

s i b l r P e a e x p u j l u m s.

3. This pen was made - - (by John.)

4. This land is owned - - (by my brother.)

5. The sinner is converted - - (by Christ.)

6. I am commanded - - - (by the people) of the  
*State of Pennsylvania.*

## III. CAUSATIVE INSENTENSIC EX-E-DICATORY.

s i b l r a e e x p u j l u m s.

7. The grass was killed - - (by the frost.)

8. He was hurt - - - - (by a fall.)



*s i b l r a e c e x p u j l u m s.*

9. He has been injured - - (by the tricks) *of the Judge.*

### III. INSTRUMENTAL INSENTENSIC EX-E-DICATORY.

*s i b l r P e i n e x p u j l u m s.*

10. He was killed - - - (by a sword.)

11. He saw the pin - - - (by moon-light.)

12. They live - - - (by speculation.)

13. They applied - - - (by a petition.)

14. Do you know a man - - (by the name) *of Paul?*

That is, do you know a man who is distinguished from other men by the *name* of Paul? or who passes *by the name* of Paul.

N. B. Where will you place the following sections.

*s i b l r P e i n e x p u j l u m s.*

1. He reads - - - (by a lamp.)

2. He counted his army man . (by man.)

I have placed "*by moon light*" under the head of *Local Rudiction*, under *Presence E-diction*, and *Instrumental Exediction*. I have also placed "*by moon light*" under the *Blank Local Rudiction*, and *Instrumental E-diction*. I have done this to employ the perceptive powers of the student in deciding to which class this section belongs. "*By a lamp*," "*by moon light*," belong to the same class.

Will you class the sections, *by grace*, in the following sentence? ("*By grace*) are ye saved *through faith*.")

Illustration of the sections which  
begin with *down*.

*Down.*

I. *Local Rudictionary.*

### II. POSITIONAL INSENTENSIC E-DICATORY

*s i l r P e p j l u m s.*

1. He is - - - (down the country.)

2. They went - - - (down the hill.)

5. He went up and - - - (down , , .)

The preposition *down*, denotes that place which is opposed to the place signified by *up*; as, He is *down* the country, not *up*.

Hence "*down the country*" is *local* in its diction. But the word, *own*, not only denotes place, but it marks a definite place,—*down*,

and not up. As *down* points out a definite place, it shows the exact relative *position* of one thing to another; as, He is *down* the river.

In some instances, the sections which commence with *down*, convey the notion of *space* or *distance*; as He went *down* the river, He went *down* the ladder. And to embrace this shade, the following *ex-dic-a-tory* is employed.

\*III. *Space Insentensic Ex-dic-a-tory.*

*s i l r P e s e x p u j l u m s.*

4. They went - - - - (down the country.)

5. He came - - - - (down stairs.)

6. The squirrel ran - - - - (down the tree.)

7. The deer swam - - - - (down the stream.)

*Down* is an adverb; as, He threw *down* the book, Hold him *down*, He sat *down*, He attempted to preach *down* folly, The banks are *down*.

*Down* may be a verb, as, *down* with the house. That is, *demonish* it.

Illustration of the sections which begin with *from*.

*From.* (place of beginning.)

I. Local Rudicatory.

\*II. INCEPTIVE INSENTENSIC E-DICATORY.

*s i l r i e B e x p u j l u m s.*

1. Henry went - - - - (from Boston) to Texas.

2. Separate the good - - - - (from the bad , , .)

3. Men go - - - - (from good' , , ) to bad.

4. And - - - - (from bad , , ) to good.

5. He looked down - - - - (from , , ) , , above.

That is, (from the place) (which is) above.

*s i l r e B e x i u j l u m s.*

7. Call the dog - - - - (from , , ) , , under the table.

That is, call the dog (from the place) (which is) (under the table.

\*III. *Sourcitive Insentensic Ex-e-dic-a-tory.*

- s i l r i n e s e x p u j l u m s.*
8. Light proceeds - - (from the sun.)
9. Men have all sprung - (from Adam.)
10. Water springs - - (from the earth.)
11. Money is acquired .. - (from industry.)
12. He descended - - (from a noble race.)
13. All things sprung - - (from God.)
14. This light is - - - (from that lamp.)
15. "And - - . - (from this , ) it seems that he  
is not dead."
16. This yarn was spun - - (from that wool.)
17. Can any good thing come - (from Nazareth.)

That is, can Nazareth be the *source*, the *parent* of any good thing?

Illustration of the diction of the  
sections which begin with *in*.

*In*  
I. Local                      Eudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

- s i l r P e p u j l u m s*
1. The horse is - - - (in the stable.)
2. The horse is - - - (in the harness.)
3. The horse is - - - (in the carriage.)
4. The fork is - - - (in the knife case.)
5. Henry is good - - - (in deed.)

That is, Henry is not only good in *repute*, but he is good in his *deeds*, in his acts. In other words, let Henry remain *within* his *deeds*, and he is a good man. You need not drag him *out* of his *deeds* into his *reputation* to make him good—standing in his *deeds* he is good. There are many men who, to be made *good*, must be removed from their *deeds* into their *reputation*.

The section, "*in deed*," means *truth*, and that too with much ease, and with striking propriety; for, if a man is good in *deed*, in *act*, he must be good in *truth*.

#### 6. Washington was great (in fact.)

That is, he was not only great in reputation, but he *was so in fact*. The post-position of this section is important to the expression of this exact idea; for, if this section should be placed *before* the TRUNK the distinguishing peculiarity of the idea would be lost.

*In fact*, Washington was great. This sentence conveys no allusion to what he was in reputation.

The word *fact*, strictly speaking means a *deed* done—hence we see why the section, "*in fact*," is synonymous with the section, *in truth*.

"Washington was great *in fact*."

Many are great when you measure them *in* their *reputation*, but quite small when you measure them in *truth*, in *fact*, in *deed*. Washington, however, was great in both places—in *reputation*, and in *fact*.

#### 7. These balls are alike (in size.)

That is, the similarity between the two balls, lies *in* the size. If you go out of the *size*, no similarity is found. They are alike. But *where* is the likeness? It is within the limits, the *boundaries* of the size. Outside of these limits, no likeness is found. The likeness, then, is *in*, or *within* the size.

#### 8. God will judge all - - (in that hour.)

That is, the act of judging all will fall into this specified point of time. In other words, this act will come *within* this measure of time.

We put *apples* into *baskets*, but events into hours, days, weeks, &c.

#### 9. One - - - (in five.)

The section "*in five*," as here used, means a *family* of five individuals. The expression, one *out* of five, is sufficient to show the *local* import of the section *in five*.

10. He is - - - (in that office.

That is, his province falls within the circle of duties, which that office comprises.

11. John is - - - (in sight.)

"*In sight*," means that space over which the eye may extend in the act of seeing; and John is *within* or *in* this space.

12. John did right - - - (in replying) *to me*.

That is, he did right in the *act* of replying. Every person is either *in* or *out* of an act; he who does acts, is *in* them—and he that does not do them, is *out* of them. There is, then, an *in*, an *out* to an act; and these places are large enough to hold the agent, whether he is a *fly*, or an *elephant*. The *in* is just as large as the agent himself—and the *out* is as large as the *universe*!

### III. Condition Insentensic Ex-e-dic-a-tory.

13. The horse is - - - (in a good case.)

*In* is the *name* of a *place*; the *in* of a room, is all that *space* which falls *within* the walls that divide this *in*, this *in* space, from all other space, from all other spaces. The *in* of a stable is that place which falls *within* the walls of the stable. It is easy to see that a horse may occupy the *in* of a stable; nor is it hard to see that a horse may occupy the *in* of a *harness*. But to see in what way a horse can be said to occupy the *in* of a *good case*, the *in* of a *good* condition, demands thought. Nor is this the only point which demands reflection, for it is not easy even to find the *in* of a *good* condition. The *in* place of a stable is obvious, but the *in* place of a *good case* is obscure.

"The horse is in a *good case*."

That is, he has a good *coat* of flesh on him—he is enveloped *in* a good *coat* of flesh. This envelope of flesh in which the horse is wrapped, is called a case.

The fork is *in* the knife case.

It may be said, however, that the two sections "*in a good case*," differ in *diction*.

One section it may be said, marks the *condition* of the horse; the other, the place of the fork. In what way does the writer mark the *condition* of the horse? By putting him into a *good case*. From knife cases, we have formed *condition* cases. "*In a knife*

case," marks in what case the fork is : and "in a good case" marks in what case the horse is. One great difference between these two kinds of cases, springs from the different *mechanics* by whom they have been formed ; one is constructed by the *mind*, the other by the *hands*. The *knife case* is made from *wood*, and by the *hands* ; the *condition case* is constructed out of *thought*, and by the *mind*. But does it follow, because the *condition cases* are made of different *materials*, and by different *workmen*, that a horse can not be *in* them just as much as a fork can be in a *knife case* ? If a house is constructed in the *mind* only, has it not an *in* place ? and can not a man that is created in the *mind* only, be made to occupy the *in* place of this imaginary temple ?

14. John is kind - - (in sickness.)

That is, if *cases* of sickness surround him, he is kind. In other words, where John's fellow-beings are *in* the *condition* of sickness, he shows his kindness, exhibits, manifests his kindness *within* this condition.

15. He is - - (in good spirits.)

That is, he stands in the condition of mind, which is denominated "*good spirits*."

16. He is - - (in good health.)

That is, he is in that state, or condition of body, which is called, "*good health*."

17. Henry is - - (in pain.)

Is Henry in the *pain*, or is the *pain* in him ? the *pain* is certainly in *Henry*. Hence *Henry* is in a *painful condition*. "*In pain*," does not mean *pain*, but this section means a *condition* arising from *pain*. Now, it is not the *pain* which is in this *painful condition*, but it is Henry himself ; hence to say that "*Henry is in pain*," is both according to truth and Syntax. There is, then, a difference between the diction of the word *pain*, and the *diction* of the sections *in pain*. "*Pain*," means the sensation itself—"in pain," denotes the condition, which the sensation produces in the animal, or part in which the pain is.

s i l r P e B e x p u j l u m s .

18. The man is - - (in a severe fit.)

19. John is kind - - (in sickness.)

20. He is - - - - (in good spirits.)
21. Henry is - - - - (in a high fever.)
22. He is - - - - (in good heart.)
23. He is - - - - (in good courage.)
24. He did it - - - - (in good faith.)
25. He was - - - - (in his right season.)
26. He is - - - - (in the darkness) *of the night.*
27. He is - - - - (in doubt.)
28. He was - - - - (in fear.)
- To the upright there ariseth light (in darkness.)
29. I command you - - - - (in the name) of the people of  
Pennsylvania.
30. I got the wine - - - - (in John's name.)

In the first place, it seems important to arrive at the diction of the section, *in the name*, as found in the above instances. "*In the name*" is a *synecdoche* for it is a part put for the *whole*. The simple section, "*in the name*," stands for the entire *paper of commission*. It is the *name*, the *signature* of him who imparts power, which renders the paper specifying the powers imparted, valid, efficient. Hence his *name* is used as the *entire* commission.

"*In the name* of Jesus Christ of Nazareth, I command you to rise up, and walk."

That is, *in the commission* of Jesus Christ, &c. I command you.

Why is the section, "*in the name*," used? because the *efficiency* of the entire letter of *commission*, lies in the *name*, in the *signature*.

What is a commission?

1. A commission is, "letters patent, or any writing from proper authority, given to a person as his warrant for exercising certain powers, or for the performance of any duty, whether civil, ecclesiastical, or military."

2. The *state* of that which is entrusted ; as, "The great seal was put *into commission*."

It may be well for you to take particular notice of, the fact that the word, *commission*, in the above, and in the following, means a *state*, a *condition* :

3. The *state* of being authorised to act, or to perform service ; as the ship is put *into commission*.

The power of the commission puts the ship into a *state*, or *condition* to act—hence this *condition* is called *commission*. The ship is put *into commission*. That is she is put into a state to act in buying, or selling, or in exporting, and importing, *in the name* of another person. Now, as we say, the ship is put *into commission*, so we say, the ship is in commission. And, as "in the name," means that *state*, or condition which the commission produces, it is obvious "in the name" is just as much *local*, and *positional* in its diction, as is, "in the state," "in the condition."

1. John is *in a bad state*.

2. Joseph is *in a bad condition*.

A *state*, a condition, is that which surrounds him,—that in which he is—hence we say in a *state*, in a condition. If, then, you consider that "in the name" means a commission, and that *commission* means a *state*, a *condition*, you will understand why it is that *in* is used instead of *by*. A man does not command *by* his condition, but he commands in his condition. A man receives power, authority puts him into a condition to act ; and, *in* this condition, not *by* it, he does act.

I got the wine (in John's name.)

"*In John's name*" means that condition, or state into which John's commission puts me to act.

31. The apple is - - (in three pieces.)

### \*III. *Belonging-to Insentensic Ex-e-dic-a-tory.*

1. There is carbonic acid (in coal.)
2. Latent heat is - - (in air.)
3. There is nourishment (in bread.)
4. We find the fishes - (in the water,)
5. and the birds - - (in the air.)
6. There are 1000 pages (in the book.)
7. There are three pieces (in the apple.)





15. The instillation of ardour (into the mind.)

16. There is an infusion of  
zeal - - - (into the mind.)

17. I dislike the infusion of  
Gallicisms - - (into English)

### III. *Mixture Insentensic Ex-e-dic-a-tory.*

s i l r P e m i e x p u j l u m s.

18. "Put other ingredients (into the compound.")

19. How many ingredients  
have been put - (into this medicine.)

20. You should not put  
horses, and sheep - (into the same drove.)

### III. *Condition Insentensic Ex-e-dic-a-tory*

s i l r P e c o e x p u j l u m s.

21. The child was frightened - (into fits.)

22. Evidence puts us - - (into a belief) of truth.

23. "We reduce many distinct  
substances - - (into one mass.")

24. Men are often enticed - (into the commission) of crime.

25. "We are all liable to  
be seduced - - (into error.")

26. The cup was broken - - (into several parts.)

27. The land was divided - - (into six lots.)

The whole land was placed in the six lots.

Illustration of the diction of the sections which begin with *off*.

*Off.*  
I. Local Radicatory.

## II. INOCOUPANCE INSENTENSIC E-DICATORY.

s i l r P e B e x p u j l u m s.

1. James is now - - - (off his seat.)
2. James is now - - - (off his bed.)
3. James was - - - (off his guard.)

"*On his guard*" is a common expression. "*Off his guard*," and "*on his guard*" are opponents in diction. What is the import of the word *guard*? This word must mean something which a person can be *on*,—and, if it means something which a person can be *on*, it also means something which a person can be *off* of. "He is *on* his guard." "He is *off* his guard."

Men saw that a book which is *on* a table, is sustained, held up, kept from falling by the table. From this result they have learned to place themselves *on* whatever they seek to support, to sustain or protect them. Hence they have come to place themselves *on* care, not *at* care, *on* care, not *under* care, *on* care, not *over* care, when they seek *care* to sustain them, to keep them up, from danger, or trouble. The word, *guard*, means that *care*, that *heed*, that *watching*, that *vigilance*, which is exercised to prevent *surprise*, or attack. The analogy between the table in sustaining the book, and the guard, the vigilance, in sustaining, in protecting men from danger, is so obvious that it is easily seen why men place themselves *on* their guard. A house rests *on*, not *at*, not *under*, its foundation, a man in danger rests *on* his guard. As the house is saved by being *on* the foundation; so a man is saved by being *on* his guard.

## II. NEIGHBORHOOD INSENTENSIC E-DICATORY.

1. "They were seen - (off the Cape) of *Good Hope*."

That is, they were in the *neighborhood* of the cape, near the cape.

Illustration of the sections which begin with *on*.

*On.*

I. Local Radicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

s i l r P e s e x p u j l u m s.

1. The paper is - - - (on the desk.)
2. Some fell - - - (on good ground.)

3. The ball rolled - - (on the carpet.)
4. He plays - - - (on the drum.)
5. Joseph plays - - - (on the violin.)

A violin is a musical *instrument* — from this fact it would seem to be proper to use *with* instead of *on*. We do not say, he *saws on* a saw, he cuts *on* a knife, but he *saws with* a saw, he cuts *with* a knife.

A violin is as much an *instrument* as is a saw, or a knife. Yet, we say, he plays *on* a violin; but he cuts *with* a knife. And to understand why *on*, and not *with*, is used in insentensic sections which are founded upon a certain class of *instruments*, the subject of the relation of one thing to another, must receive considerable attention. A section may be constructed, formed upon a thing which bears two different relations to that on which the trunk, or the insentensic section to which the section is conjoined, is formed. For instance; industry may be a *source*, and an *instrument*, or means. Hence we may say with propriety, *from* industry, and *by* industry.

1. "These men accumulate money *from* industry."
2. "These men accumulate money *by* industry."

In the first instance, industry is taken as the source whence the money springs—in the second, it is taken as the *instrument*, or *means* employed by these men in procuring money.

The relation that the thing on which the section is built bears to the thing in the super section, is a subject on which he who desires to become a good writer, should bestow much attention. It is from a clear comprehension of the exact relation which the sectional thing bears to the trunk, or to the verb thing, that one is able to form the sections of proper materials. The relations which the sectional things bear to other things, are too subtle for the comprehension of him who has no powers of reflection, and for him, also, who has these powers, but who will not exert them.

1. "The fingers *of his hand* are familiar with deeds of charity."  
(*Of his hand.*)
2. "The fingers *on his hand*, are familiar with deeds of charity."  
(*On his hand.*)

Both of these sections are correct. As the fingers bear a possessive, sectional relation to the hand—they *belong to the hand*.

Hence *of* may be used. And the fingers bear a local relation also to the hand—they are *on* the hand. Hence *on* may be used.

In the following instance, the sectional basis bears but one relation to the trunk.

He cuts (*with a knife.*)

The knife is the sectional thing, or the sectional basis; and, as it has an *instrumental* character only, some preposition which denotes the idea of instrumentality, or means, is the only one with which this section can be commenced.

In general, the sectional basis bears but one relation to other things; and, in erecting a superstructure upon this basis, we must commence with a preposition which will express this relation. To this principle, however, there are exceptions; for there are instances in which the relation that the sectional thing bears to the action, to the super section, must be entirely disregarded in construing the section. This is the case where a particular section is founded on a *musical instrument*: for instance, the drum. The drum is an instrument which is employed in the production of music—yet we do not commence the branch section which is founded on this instrument, with a preposition that expresses the relation which this *instrument* bears to the act of *producing* the music. We do not say John plays *with* the drum; but we say, John plays *on* the drum. Men seem to have been so struck with the peculiarity of the fact that in making music by the instrumentality of the instruments, the hand, or lips, the bow, or sticks are uniformly placed *on* the instrument, that they commenced the section with a preposition expressive of this *on* position which the *hand*, the *lips*, the *bow*, and the *sticks* occupy in common, instead of one expressive of the *instrumental* bearing of these instruments upon the act of making the music. If the act of playing on the drum was done sometimes by striking *in*, sometimes *under*, sometimes, *against*, sometimes, *on* and sometimes, *at*, the drum, we *might* find all the following section in English:

John plays	-	-	{	<i>with</i> the drum.
			{	<i>on</i> the drum.
			{	<i>in</i> the drum.
			{	<i>under</i> the drum.
			{	<i>against</i> the drum.
			{	<i>beneath</i> the drum.
			{	<i>at</i> the drum.

Was it common, however, to place the sticks in all these *positions*, it is quite probable we should find the following only:

John plays	-	-	-	{	with the drum.
				{	_____.
				{	_____.
				{	_____.
				{	_____.
				{	_____.

6. John is - - - (on the horse.)

7. "They depend - - (on him) *to pay the note.*

The *doctrine* is this; From seeing that whatever is placed *on*, is sustained, supported, men have come to put many *conditions*, and *principles* *on*. The *on* position may be called the *sustaining* position. He that is *on* his horse, is supported by his horse. Men learned from observation, that the *on* position among *tangible* things, is the *sustaining* position; they see that a house is *on* its foundation; and they see that from this position of the house, it is sustained by the foundation. Having acquired this knowledge through the medium of the eye, they have come to place *untangible* things which they desire to sustain, in the *on* position, or in the *on* place of whatever is made to render the support which is desired. Hence certain *states* of the mind, as well as *principles* of art, and science, and events themselves, are placed *on* something.

8. His cure depends - (on his care.)

9. My dependence - (on him) *is well known.*

10. "Man should depend - (on the promises) *of God.*"

11. Man's salvation depends - - - (on this condition.)

12. I agreed to go - - (on condition) *that you would pay me.*

That is, the agreement was held in being by this condition. And to procure this support from this condition, the agreement is placed *on* the condition. Where is a house placed that it may derive its support from its foundation? It is placed *on* its foundation. The agreement is to derive its support from this condition—what, then, is more natural than to place the agreement *on* the condition?

13. I affirm - - - (on my word) *that he was well.*

DOCTRINE.—I attempt to support my affirmation, not by proof, not by argument, not by circumstances, but by my *word of honor*. For this purpose, I make my word the basis, the foundation, and place my affirmation, not *under* it, not *in* it, but *on* it.

14. He declared - - (on his honor) *that I should be well treated.*

That is, he sustained his declaration by placing it *on* the basis of his honor. But honor is not a *solid* foundation in all cases: it is not a *rock*. Hence a declaration *may* not be sustained, though it is placed *on* a basis of honor.

15. His blood be - - (on us ;)  
 16. and *his blood be* - - (on our children.)

The diction of "*on us*," and of "*on our children*," is not so obviously *local*, and *positional*, as to render a discussion of the subject useless to the young student. To understand the *doctrine* of the diction of these two sections, it may be well to recur to the occasion on which they were uttered:

Pilate had just washed his hands in the presence of the people to indicate to them that he did not intend that any of the blood of Christ should be found *on him*. And, when the people saw that Pilate did not intend that the act of putting Christ to death, should be traced to him, they said,

Pilate, let "*His blood be on us, and on our children*."

As it is obvious that the people did not intend that the blood of Christ should actually be put on them, the mind that is unschooled in the *doctrine* of sectional diction, is slow to admit that the diction of the sections, "*on us*, and *on our children*," is *local*.

The *doctrine* is this: In deciding upon the diction of a section, the *representation*, not the *reality*, is the rule for decision. We are not to ask, then, whether the blood of Christ has actually been put *on* the Jews, and their children; but we are to inquire what is the *representation* in the language of the two sections *on us*, and *on our children*. If the *reality*, and not the *Indicative import*, is to be made the ground of deciding on the diction of the section *in the moon*, in the following sentences, is not *local*:

'My chair is (*in the moon*.)'

Can it be argued that "*in the moon*" does not mean *in* the moon because the thing which is represented to be *in* this planet, is not *in* it? Surely they who said to Pilate,

"His blood be *on us*, and *on our children*,"

did not believe that Pilate had the power to *spot*, to *mark*, them and all their present, and future children with the blood of Christ! But does this justify the position that "*on us*" does not mean *on us*—and that "*on our children*" does not mean *on our children*? The Jews require the crucifixion of Christ at the hands of Pilate; but Pilate manifests a want of their *courage*, and *desire* to perpetrate

this deed, and they inform him that they are willing to do the act in the very face of the most *indubitable*, and *lasting* proofs of their guilt. Pilate says,

"I am innocent of the blood of this just person ; *see ye to it.*"

They reply,

"His blood be *on us*, and *on all our children.*"

That is, Pilate, you may show to the world that you are innocent of his blood by marking us as his executioners. How mark them? By putting his blood *on* them. What, put the blood *actually on* them? So is the *representation* which is sufficient to settle the diction of the section.

The preceding remarks proceed on the ground that the import of the language, "*His blood be on us, and on our children,*" is that the blood is to be put on the Jews as a token, as the means of identity, as a proof that the *people*, and not Pilate, put Christ to death. I have taken this particular ground, not because I think it the *theological* idea, but because I wished to examine the doctrine of *reality*, and *representation*, as a *criterion* in deciding on the diction of sections. Having shown that it is the *representation*, and not the *reality*, of the thing represented, which decides the diction of sections, I shall now attempt to establish the diction of this section "*on us,*" upon the theological basis.

17. "His blood be (on us,) and (on our children.)"

That is, let the consequences of putting Christ to death, rest *on us*, and *on our children*. Put the consequences of his crucifixion into the *sustaining position* : we will pledge ourselves to sustain, to bear up, to support, all the bitter results which you think will flow from the sacrifice that we intend to make. Put these consequences, therefore, *on us*. "*On us* be all the blame."

## \*II. CONTACT INSENTENSIC E-DICATORY.

18. "They will have compassion (on him.)"

DOCTRINE.—They will touch him with compassion ; or they will bring their compassion in contact with him. The idea of position seems to enter the diction, for there is an intimation that the compassion is to be applied to the *upper* part of the person. The prominent idea is that of placing compassion in *contact* with him.

Dr. Webster says that *on* means,



"Being in *contact* with the *surface* or upper part of a thing; as, my book is *on* the table."

This is his first definition of *on*, and although it is lax, it may answer the purpose of a *Dictionary*. But, although it may answer the purpose of a *Dictionary*, it will not accomplish the object of *Grammar*. The word, *on*, is the *name* of a certain *place* which belongs to a great variety of objects. There is one place which belongs to a table, that is named *on*. There is another *place* which belongs to a table, that is named *under*. A book may occupy both of these places; hence we may say,

1. The book is *on* the table, and
2. The book is *under* the table.

Now, *book* is the name of a *thing*; and *table* is the name of a *thing*—but *on* as well as *under* is the name of a *place*. And, as a *noun* is the name of any person, *place*, or thing, *on* and *under* are as much nouns as are *book*, and *table*!

Dr. Webster says *on* is the sign of a *contact*. "*On*," however, is the name of a certain *place* the *occupying* of which *produces* a *contact*. The word, *on*, is not the name of the *contact*—*on* is the name of the *place* itself. It is true, however, that *contact* is a prominent trait in the diction of many Insentensic Section which begin with *on*. But this idea is a *derived* one: As the *occupancy* of the *place* of which *on*, under its *primary* meaning, is the name, always produces *contact*, the idea of *position*, the idea of *upper*, is lost, and the notion of *contact* acquired; as, he appears *on* public occasions. That is, he does not remain at home, but comes out, and connects himself with public occasions—he comes up to the occasions—he puts himself in actual *contact* with the occasions as much as does he who occupies the *on* of a stage, in contact with the stage. But, then, there is no *upper* to the public occasions—hence the *positional* idea is lost. The *local* idea, however, is still prominent, for he is placed *up to* the occasion.

19. He preached - - (on last Sabbath.)

DOCTRINE.—His *act* of preaching was in *contact* with that portion, with that *block* of time, which is denominated, "*last Sabbath*." Or his action was so placed, so *located*, that it came in *contact* with *last Sabbath*. We place *matter* in *contact* with *matter*, but *events*, in *contact* with *time*.

He *spoke* on the stage on last night.

He on stage; *spoke* on night.

His *action* was on last night.

That is, his action was in *contact* with the piece of time, which is here called, *last night*.

He was on the stage,

That is, there was nothing between him, and the stage, to separate him from the stage—hence he was *on* the stage.

The *speaking* was on last night.

That is, there was neither a *thin*, nor a *thick* portion of time which pre

vented the *speaking* from coming in *contact* with the *night* here mentioned.

In reference to the places of *things*, we use *where*; as, *where* is the book? *on* the table.

But, in relation to the place of *events*, we use *when*; as, *when* was the book placed on the table? *on* last night.

*When*, then, signifies *place* in *time*—and *where*, place in reference to *things*.

20. John retired - - (on your approach.)

DOCTRINE.—The act of *retiring* came in *contact* with the act of *approaching*. That is, no portion of time fell between the two acts. The act of *retiring* was so soon after the act of *approaching*, that not a particle of time fell between the two events: one came in *contact* with the other.

21. "He was - - (on the look out) *for him*."

22. They were - - (on the alert.)

23. He is - - (on duty.)

24. He was - - (on guard.)

25. They were - - (on their guard.)

26. He appears - - (on public occasions.)

DOCTRINE.—Whenever there is any public occasion he comes in *contact* with it—he comes out to it—he *connects* himself with it. But he keeps himself detached from all other occasions.

27. We find ruin - - (on ruin.)

28. Men meet with loss - (on loss.)

29. He suffered affliction (on affliction.)

30. The thunder came peal (on peal.)

31. He saw heap - - (on heap.)

DOCTRINE.—Ruin was so frequent that nothing fell between one scene of ruin, and another—hence ruin came in *contact* with ruin.

One peal of thunder came so close to another that the second came in *contact* with the first.

"*Heap on heap*." That is, heap was so close to heap that there was a *contact* among the heaps.

If the idea, however, is, that one heap stood on the *top* of another, the diction is not *contact*, but *positional*: He heaped one heap on, or upon another.

32. He came - - (on a sudden.)

33. He came - - (on an errand) *of love*.

34. The ship is - - (on shore.)

DOCTRINE.—His *coming* came in *contact* with our want of *preparation*—or his *appearance* came so near our *state* of unexpectedness that his *appearance* came in *contact* with our *state* of unexpectedness.

2. The errand was his business; and he had come *to* that business—he was *at* that business—yea, more, he was engaged *in* it—hence he was in *contact* with it. Can a man be *in* water, and not be in *contact* with water? How, then, can he be in business, and not be in *contact* with business?

3. “*On shore.*” That is, a ground.

## II. *Progression Insentensic Ex-e-dic-a-tory.*

35. He is now - - (on his way.)

DOCTRINE.—He is now in *contact* with his way, with his journey, with his act of travelling. And as he is in *contact* with his way, he makes progress on his way.

36. He was then - - (on the road.)

DOCTRINE.—The word, *road*, may be considered, here, as meaning journey, or way. In this case the doctrine of the diction is that he was then in *contact* with his *traveling*. That is, there was not such a pause, such a cessation of action as is necessary to break one off from his journey, or to produce a want of *contact* between *him* and his *journeying act*. A day’s rest at a friend’s house, is not sufficient to destroy the *contact* of the traveller with his journey—in short he is in *constant* *contact* with it till his place of destination is reached.

But, if the word, *road*, as here used, means the highway over which he travelled, the doctrine of the diction is that he was in *contact* with the highway: he was *on* his *road* to Boston. That is, he had left home, and entered the road with which he was in *contact* when I saw him.

37. He is - - - (on the road) *to fame.*

38. They are - - - (on their way) *home.*

39. Henry was - - - (on his way) *to ruin.*

40. He is always - - - (on the wing.)

41. He was - - - (on the alert.)

Where the idea is *action*; *on the alert* falls into the *Progression Ex-e-dicatory*. But where the idea is that of *vigilance* only, this section’s diction is exhausted at the *E-dic-a-tory*.

Class the sections in the following sentences.

1. The house was - - - (*on fire.*)

2. He is bent - - - (*on mischief.*)

## II. CONTIGUOUS INSSENTENSIC E-DICATORY.

42. The ship was - - - (on Galveston Island.)

43. Jefferson City is - (on the Missouri river.)  
 44. Vandalia stands - (on the Kaskaskia river.)  
 45. The British fleet - (was on the American coast.)

That is, near the American coast.

"The ship is *on shore*. That is, aground: *contact*.

Illustration of the diction of the  
 sections which begin with *over*

I. Local *Over.*  
 Rudimentary.

## II. POSITIONAL INSENTENSIC E-DICATORY.

*s i l r P e p u j l u m s.*

1. He held the umbrella - (over his head.)
2. The smoke rose - - (over the city.)
3. The flag was waving - (over our heads.)
4. "The mercy-seat - (over the testimony.)"
5. There was a window - (over the door.)
6. The hat hung - - (over the table.)

## III. *Meta\* Insentensic Ex-e-dic-a tory.*

*s i l r P e m e e x p u j l u m s.*

7. The cat jumped - (over the table.)
8. The deer jumped - (over the stream.)
8. The water ran - - (over the dam.)
10. The horse jumped (over the fence.)
11. The lad stepped - - (over the pin.)
12. He went - - - (over , , ) *to England.*
13. He went - - - (over , , ) *to the other party.*

\* *Meta*, from one side to the other.

- s i l r P e m e x p u j l u m s.*
14. "He remained - - (over night.")

### III. *Contact Insentensic Ex-e-dic-a-tory.*

- s i l r P e c o e x p u j l u m s.*
15. He sailed- - - (over the lake.)

16. They travelled - - (over all the earth.)

17. The cap was - - (over his face.)

18. We put cloths - - (over his hand.)

19. Spread a counterpane - (over us.)

### III. *Emersion Insentensic Ex-e-dic-a-tory.*

- s i l r P e e m e x p u j l u m s.*
20. The water was - - (over his head.)

21. The snow was - - (over his boots.)

### III *Causative Insentensic Ex-e-dic-a-tory.*

- s i l r P e c e x p u j l u m s.*
22. "Devout men carried  
Stephen to his burial,  
and made great lamen-  
tation - - - (over him.)

They were looking down upon him—hence they were *over* him as much as the clouds are over our heads—and he was the *cause* of the lamentation—hence the *positional*, and the *causative* traits in the grammatical character of this section.

### II. *META INSENTENSIC E-DICATORY.*

- s i l r m e e B e x p u j l u m s.*
- 1 He remained with me - (over Sunday.)

2. "He kept it fresh - - (over winter.")

3. Will you stay - - - (over night?)

4. "They prepared for each  
day - - - (over night.")

DOCTRINE.—The things prepared passed from the *beginning* to the *end* of the night. Or, the prepared state began on one side of the night, and went over to the other side.

They went *over* the river. That is, they went from one *side* to the other. The prepared state did not go over a stream of water, but it passed over a stream of time.

I have placed this kind of section under the *Local* Rudicatory. But, from an apprehension that some might not see the *local* trait in its sectional character, I have placed it under the *Blank Local*. E-dicatory, under Local Ru-dicatory.

## II. SUPERIORITY INSENTENSIC E-DICATORY.

### III. *Excellence Insentensic Ex-e-dic-a-tory.*

1. Christianity has advantages (over every other religion.)
2. Has John an advantage - (over Joseph?)
3. "Young Pallas shone conspicuously - - - (over the rest.)"
4. What advantages has learning - - - (over ignorance?)
5. What advantages has Texas (over the United States?)

### III. *Authority Insentensic Ex-e-dic-a-tory.*

6. Who put thee - - - (over us?)
7. "I will make thee ruler - (over many things.)"
8. "Thou shalt be - - - (over my house.)"

### III. *Guardian Insentensic Ex-e-dic-a-tory*

9. "Parents watch - - - (over their children.)"
10. "His tender mercies are - (over all his works.)"
11. "Dost thou not watch - (over my sin?)"

*Over* is frequently an *adverb*; as, He will pay *over* the money to you.

In many instances, however, where from a slight glance, *over* appears to be an *adverb*, it is a *preposition*; as, How shall I get *over*?

That is, How shall I get over *the ice, the river, the lake.*

Will you parse the trunk word in the following trunk section. How will he get (*over this objection?*)

He wants to pass, but this objection is placed athwart his way. Was it a stream of water over which he desired to get, he would begin on one side, and work his way over to the other. We get

over objections, difficulties, obstacles, and arguments much in the same way in which we get over *rivers*, and seas; we construct *logical* steamboats, *subtle* packets, or some other *cunning* craft, and dash over the *muddy* water with great speed, and sometimes, with a good grace!

Illustration of the diction of the sections which begin with *past*.

*Past.* (*beyond.*)  
I. Local                      Rudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. He was then - - - (past the true line.)
2. It is now - - - (past ten) *o'clock*.

That is, the hour, the time, is *beyond* the mark of ten, which is on the clock; X. Or the hour hand has gone *beyond* X.

## III. *Loss Insentensic Ex-e-dic-a-tory.*

3. He was then - - - (past feeling.)

DOCTRINE.—He had travelled upon a vehicle of disease so far into a state of death that he was then *beyond* the state of sensation. How did he arrive at this place? By a *loss* of the power, of the capacity, to feel.

## III. *Infeasible Insentensic Ex-e-dic-a-tory.*

4. He is now - - - (past recovery.)
5. He was then - - - (past cure.)

DOCTRINE.—The trunk in these sections must be considered as meaning a *condition*, a *state*. Hence the idea is that he is now *beyond* the *state* of recovery.

.2. When a diseased person is taken in a particular *condition*, he may be cured. But in this case the disease had carried him *beyond* that condition, *past* the *state* of cure. How was he carried *beyond* that state, that condition? By the *infeasibility*, the *impossibility*, to cure him; the *impossibility* to cure him placed him *beyond* a cure. Or the *impossibility* to cure him placed him *past* a cure.

*Past* may be adjective; as, *Past* deeds may give us pleasure, or pain according to their character.

Illustration of the sections which  
begin with *through*.

*Through.* (door.)

I. Local Rudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

### III. *Passage Insentensic Ex-e-dic-a-tory.*

1. He pulled the thread - - (through the eye) *of the needle.*
2. The breath comes - - (through the glottis) *of the wind-pipe.*

DOCTRINE.—The leading idea of *through* is a *passage* place, a door. Indeed Horne Tooke attempts to show that *through* is formed from a Saxon word which means *door*, a *place* for passage. This etymology shows how this word has come to mean from *end* to *end*, as in the instance, he pulled the thread through the eye of the needle. That is, from one end of the thread to the other end.

This account of *through* shows also how this preposition has come to indicate from *side* to *side*, and from *beginning* to *end*; as, He bored *through* the board, He read *through* the book, He remained *through* the night.

If the parent word of *through* means a *door*, an *aperture*, which is filled, or stopped, by a frame-work hung on hinges, the power of this preposition to denote from *beginning* to *end*, from *side* to *side*, and from *surface* to *surface* is a legitimate descendant from its Saxon original; the *door*, the *aperture*, of which the parent of *through* is the name, extends from one *side* of the wall to the other *side*, from one *surface* to the other *surface*.

I went *through* the fields, to the house of John.

I made the *fields* the *passage* place, the door through which I passed in going to his house.

3. "He went - - - (through the land) *of Judea to Jerusalem.*"

That is, the land of Judea was the *passage* place.

4. The deer ran - - - (through the forest.)

The deer passed—and the *passage* place of them was the forest.

5. Fishes swim - - - (through the water.)

The *passage* place is in the water. That is, the door, the *passage* place, is not cut through a *wall*, but through *water*.

6. He bored - - - (through the log.)

That is he formed an *aperture*; he bored from one *side*, or from one *end*, of the log to the other. *Through* denotes a *passage* place. The *passage* place in this instance is in a log. But what is it which occupies this *passage* place—what is it which goes *through*



the log—what is it which passes through this *door* which the word, *through*, denotes? It is the *hole* itself. He bored a *hole*. But how far did the hole extend, how far did it pass. The hole passed *through* the log.

7. They passed - - (through the gate.)
8. They came - - (through the canal.)
9. All business must pass (through his hands.)
10. He remained - - (through the night.)

What went *through* the night? Did he go through the night? No: *men* do not go through *time*: *events* only, find a *passage* place in *time*. The *passage* place, the *door*, for *men*, is cut in *matter*—and the *passage* place, the *door*, for *events*, is cut through *time*. Events may be located in a night, and *at* a night; and they may even pass perfectly *through* a night. In the present case the event passed entirely *through* the block of time, which is called a *night*.

11. I will go - - (through this business.)
12. He has gone - - (through many hardships.)

*Through* indicates a *passage* place in the business, and in *many* hardships. The *act*, denoted by *go*, is to occupy the *passage* place which is opened in business; and the *act* denoted by *gone*, occupied that opened in hardship. That is, these two deeds travel on till they pass through the entire distance over which these things, business and hardships, extend.

## II. PASSIM INSENTENSIC E-DICATORY.

13. They went - - (through the city) *in search of their friend*.
14. "Their tongue walketh (through the earth.\*)" Ps. lxxxiii.

\**Everywhere*, throughout the place.

## II. MEDIUM INSENTENSIC E-DICATORY.

1. By grace are ye saved (through faith.)

DOCTRINE—From denoting the *place* for the passage of *events*, *through* has come to convey an allusion to the medium, or means by which *events* are produced. Hence in certain instances where the *basis* of the insentensic branch section, is the *medium*, or *means* by which the event, mentioned in the *superior* section, is produced, the *medium* character of this basis, is indicated by *through*; as, Ye are saved by grace (through faith.)

Now, faith is the basis of the insentensic branch section under consideration; and this basis is the medium through which the

*grace* by which men are saved, is procured. The event, then, which is produced by the *instrumentality* of faith, is in this implied section — *which is procured*.

[Ye are saved] (by grace) (*which is procured*) (through faith.)

2. "It will bud - - (through the scent) of water.

DOCTRINE.—Job is here contrasting man with a tree: he says, Man is incapable of springing up anew; he must lie till God calls him forth. But of a tree he says, "Though the root thereof wax old in the earth, and the stock thereof die in the ground; yet *through the scent* of water, it will bud, and bring forth boughs like a plant."

3. "Sanctify them - - (through thy truth.")

4. The gift of God is eternal  
life - - - (through Jesus Christ.)

That is, ["The gift is eternal life"] (*which comes*) ("through Jesus Christ.")

5. But some of them said He,  
casteth out devils - - (through Beelzebub.)

6. He slew his brother - - (through thirst) *for gold*.

7. He sold his country - - (through a false ambition.)

8. We see things - - - (through the medium) of the  
*eye*.

9. The crime was discovered - (through the folly) of the of-  
*fender*.

10. An artery is a vessel - - (through which the blood is con-  
*veyed from the heart to all parts of the animal body*.

11. A vein is a vessel - - (through which) the blood is re-  
*turned to the heart*.

The diction of many of the sections which begin with *through*, demands close reflection.

Instances of this description occur where the basis of the section is naturally a *passage* place; as, *canals, gates, tubes, veins, arteries, &c.*

For instance: "Verily, verily, I say unto you, He that entereth not *through the door*, into the sheep-fold, but climbeth up some other way, the same is a thief and a robber, (through the *door*.)

Is the door spoken of as the *means* by which the act of entering is effectuated, or is it spoken of as the mere *place* of entering into the sheep-fold? The diction of this section, cannot be determined

## THE INSENTENSIC DICTION OF THE PREPOSITIONS THROUGHOUT, TO, UNTO.

without a careful examination of the context with which the ideas of this verse, are closely connected

I have substituted *through for by* : "*by the door.*" This substitution, however, does not change the constructive character of the section ; for if we use the word *by*, the question would still be, is the *diction* of the section, *instrumental*, or is it *local* ?

Illustration of the diction of the sections which begin with *throughout* *Throughout* (*through and out.*)  
 I. Local Rudicatory.

## II. PASSIM INSENTENSIC E-DICATORY.

(*Passim*, everywhere, in every part.)

1. This measure was approved - (throughout the country.)
2. This is a practice - - (throughout France.)
3. He has been consistent - - (throughout his political course.)

Illustration of the sections which begin with *to* and with *unto*

*To, Unto.* (*end.*)  
 I. Local Rudicatory.

## II. FINAL INSENTENSIC E-DICATORY.

1. John went - - - (to church.)

DOCTRINE.—There are various places which belong to a church : there is the *under* of a church, the *in* of a church, the *on* of a church, the *over* of a church, the *to* of a church, the *at* of a church, the *from* of a church, &c.; &c. Now, there is one of these places which is called by three, or more different names : these are *to*, *at*, *from*, and *in*. When the act *ends* at this place, the place is called *to* ; as, he went *to* church.

When the act *begins* in this place the place is called *from* ; as, he came *from* church. And when the superior section speaks, not of one's going *to*, nor of his coming *from* church, but simply of his being there, this certain place is called *at* ; as, he is *at* church.

There is a place about a door, which is called by two names, *at*, and *from*. When the door is *approached*, this place is called *to* ; as, he went *to* the door.

When the door is *left*, this *very place* is called *from* ; as, he went *from* the door.

When a person remains in this *to* place, and this *from* place, this place is called *at*, or *by* ; as, he is *at* the door ; he was *by* the door.

We are told that *to*, *from*, *at*, &c., are not *nouns*, because they are not the *names*, the *signs*, of any person, *place*, or thing!

He went to church.

That is, the act of going *terminated* in this place which has so many names—hence *final*.

2. "John is equal - - (to his brother) *in talents*."

DOCTRINE.—John has an equality in mind—and this equality *ends* at his brother. The *equality* of John does not extend *beyond* his brother, but *ends* at him.

3. Six units are equal - (to half) *of one dozen*.

Where does the equality which belongs to six units, end? Does it end at *half* of a dozen? Or does the equality of six units extend to a *dozen* units?

4. "He is going - - (to a trade)."

DOCTRINE.—"*To a trade*" means a trade-learning place—hence the idea is that his going is to *end* at this place. He is going. But where is he to *stop*? He is to stop at the *trade-learning* place.

5. They are rising - - (to honour.)

But where is their act of ascension to *end*? *at honor*. To convey the act to *honor* as the stopping, as the *terminating* place.

It may be asked whether *honor* is a *place*. Honor is not a place: nor is a *table* a *place*. Yet *to a table* has a *place* idea; and *to honor* has a *place* idea. This *place* idea is the *diction* of the entire section—the mere *diction* of *table*, and *honor*, has no *local* trait of character.

6. This business is suited - (to his health.)

There is a *suitableness* which belongs to this business: but, then this adaptation does not extend to *every thing*: it *ends*, it *stops*, it *terminates* at his health.

7. "She has a husband - (to her mind)."

Does the husband *end* at her mind? O, no—his qualifications, *disposition*, *talents*, age, *manners*, &c., come up to, and end at *her* mind. These things do not extend to the wishes of every woman—they end at this certain place which is called, "*to her mind*."

She has a husband]. (*who is adapted*) (to her mind.)

8. These remarks were addressed - - - (to a large audience.)

What a circulation had these remarks before they ended—did they end *at the ears* of *one* person? No—they ended *at* the ears of many.

9. “They pledge their honor (to you.)”

Where does this act of *pledging* their honor, *end?* *at you*. They do not extend the act of *pledging* their honor *beyond you*: this *pledging* act, then, *ends at you*.

10. “Go, buckle - - - (to the law.)”

“*Buckle.*” That is, act with energy—but, then, you must not extend this energetic action *beyond the law*—you must not apply yourself closely to *theology*, to *literature*—you must let this close application act *end at the law*.

11. Give yourself wholly - (to it.)

But where is this act of giving yourself to *end?* *at the law*: bring the act up to the *law*, but extend it *no* farther—carry it to nothing else; *end* the act *at the law*.

12. Add virtue - - - (to your faith.)

Where shall this act of *adding virtue end?* Shall I extend this act to every thing—shall I add virtue to the *stars*? “Add virtue.” But, to how many things shall I add it? The writer tells me plainly by *to*, to *end* this work of addition *at faith*: add virtue *to* your *faith*.

13. “They met us - - - (to the number) of three hundred.”

*They*—how many? where did the number embraced in the company, alluded to by the pronoun, *they*, *end?* *at three hundred*. The number of persons, that composed the company, did not extend *beyond* three hundred.

[They (*who came up*) (to the number) (of three hundred,) met us.]

or,

[Individuals (whose number *ended*) (at three hundred,) met us.]

To render this point still more clear, let us ask if the number of individuals that compose the company, should be counted, where the act of counting would end. Would it not end *at three hundred*? And would not the number end *where* the act of counting ends?

14. Six is - - (to twelve) *what twenty*  
 15. is - - - (to forty.)

What is it which goes up to twelve, and *ends* there? It is the *semi-proportion* of six. The *semi-proportion* of six, does not stop this side of *twelve*—nor does this proportion pass by twelve; six is the half of *twelve* only. Is it not obvious, then, that this *semi-proportion* which belongs to six, ends at *twelve*?

What is it which ends at *forty*? Is it twenty? No: it is the *semi-proportion* of twenty, which comes up to forty, and which ends at this *numeral* place. If you understand these remarks, you are not only prepared to *comprehend* this sentence, but to *enjoy* it also.

“Six is to twelve what twenty is to forty.”

16. They were engaged man (to man.)

That is, the engagement of one man ended at one man. In other words—one man was not placed against two or more; for they were placed man against man:

“They were engaged man to man.”

Did the action of one man extend beyond one other man? no: A was brought up to B, not to B, and C.

17. “It is ten - - (to one) *that he will fail.*”

That is, the *chance*, for *it*, here, means chance, is ten to one that he will fail. That is, the *chance* that he will fail, is as ten are to one. That is, the probabilities that he will fail out-number the probabilities that he will succeed as ten out-numbered one. Thus much for the *general* idea of the entire sentence. Let me now attempt to find something to occupy the *terminating* place which is denoted by *to*.

“It is ten to one that he will fail.”

What is it which comes up to *one*, and there ends? The *ten* chances come up to *one* chance. There are in all eleven chances: *one* for success; and *ten* against it. These chances, then, when arranged *for*, and *against* success, do not fall *one* against *one*; but *ten* against *one*, as in *Figure I*.

Fig. I.

1. ——— to	for To marks the ending place.
2. ——— to	
3. ——— to	
4. ——— to	
against.	
5. ——— to	
6. ——— to	
7. ——— to	
8. ——— to	
9. ——— to	
10. ——— to	

Fig. II.

1. ——— to	for
2. ——— to	
3. ——— to	
4. ——— to	
against.	
5. ——— to	
6. ——— to	
7. ——— to	
8. ——— to	
9. ——— to	
10. ——— to	

The ten chances against success are brought *up* to the *one* for success; and there they end, as exemplified in *Fig. I.* These ten chances do *not* extend to *two* chances for success as they are seen to do in *Fig. II.*

*Figure II.* is an exemplification of the following sentence: It is ten to *two*, that he will fail.

18. "Few of the Esquimaux  
can count - - - (to ten.")

With some of these people the act of counting can continue up to ten—but this act with these people in general, must *end* before it arrives at this numeral place.

19. "The prince was flattered (to his ruin.)"

That is, the flattery was continued down to the ruin of the prince, where it ended. "*Ruin*," and "*to the ruin*" differ very much one from the other. "*Ruin*" means destruction; but "*to the ruin*" signifies the place where the act which produced the destruction terminated. The first is the *diction* of one word; the second is the *diction* of two words.

20. Shave the end down - (to a point.)

That is, *end* the act of shaving *at* a point; do not terminate the act this side of a point; and do not extend this act beyond a point.

21. The man was crowded (to death.)

That is, the act of crowding terminated at the death of him who was crowded. The man was crowded. But to what extent did the act go? the act went *to* his *death*. The word, *death*, denotes the state in which the act left him; but "*to his death*" denotes the *place where* the act *terminated*. He might have been crowded *beyond* this state, he might have been crowded, pressed, *to* thin substance. But the writer says that the act of crowding terminated at the state of death.

22. "He painted her - - (to the life.)"

She was the work of nature, of *life*; her picture, the production of *art*; and the painter brought his picture up *to* life's own work.

Where life had made a deformity in the original, the painter came up *to* that deformity in the picture; and, where life had made a beauty in the original, the painter came up *to* that beauty in his picture. In short the painter came up *to* the life in all respects, and there he stopped.

23. "This is it - - (to a hair.)"

That is, the adaptation, the fitness, of the thing, ends at a high degree of minuteness. The word, *hair*, as here used, means *great exactness*; and *to* indicate that the *adaptation* of the thing, runs up *to* this great exactness.

24. "He is alive - - (to the sufferings) of his children."

That is, the passion which is indicated by the word, *alive*, ceases, terminates, *at* the sufferings of his children. If you go *beyond* the suffering of his children; or, if you stop *this* side of the suffering of his children, this passion is not felt, not exhibited. He is *alive*. But to what extent in the range of beings, and things, does this passion go? no farther than to the *suffering* of his children. He is not *said* to be *alive* to the *suffering* of his friends.

25. We will keep this seat (to ourselves.)

That is, we will appropriate this seat *to ourselves*: the act of appropriating the seat shall come up *to* us; but it shall not extend *beyond* us. The act of appropriation shall end, not only at our number, but at our identity.

26. "This is the key - (to that door.)"

That is, this is the key which is appropriated *to* that door. It is not appropriated, so to speak, *this* side of that door; nor is it appropriated *beyond* that door. Hence the act of appropriating the key, ends at that particular door.

27. It is sweet - - (to the taste.)

That, is, the attribute of *sweet* does not extend to the sight, to the hearing, nor to the feeling, but *ends at the taste*.

28. I have his word - (to the contrary.)

That is, his word comes up *to* the *contrary* of what you say, and ends at this place: it does not extend *to* your *side* of the subject, and support it; but it, (his word,) ends on the side which is *contrary* to your side.

29. "Marks, and points out each  
man of us - - - (to slaughter.)"

That is, the object, the purpose, of pointing out, ends *at slaughter*:



the pointing out has no purpose *this side* of slaughter ; nor has it any *beyond* slaughter

It is important to observe here, that it is not the *act* of pointing out each man, which *ends* at slaughter : The preposition, *to* indicates the *ending* place ; but *to* does not say *what* ends. Generally, the act itself ends at the *to* place. But, in this case, it is not the *act* which *ends* at slaughter, but it is the *motive*, the purpose, of him who does the act.

30. "He is deaf - - (to our cries) *for relief*."

That is, he is not deaf before he arrives *at our cries* : nor is he deaf after he goes beyond them ; he can hear well enough at all places except *at our cries* ; consequently his deafness *ends at our cries*.

31. He has a strong dislike (to Mr. Jones.)

That is, his dislike ends *at* Mr. Jones ; it comes up to Mr. Jones ; and *to* indicates that it *ends* there. *To* implies that his dislike does not extend *beyond* Mr. Jones ; *to*, then, marks the boundary line of his dislike.

32. The Scriptures say - - (to the sinner.) "*Now is the day of salvation.*"

That is, the *act* of saying, "*Now is the day of salvation,*" ends at the *sinner* ; this language, from its very nature, is appropriated to the *sinner* ; it is not extended to the *saint*.

There is another point of view in which it seems important to consider all similar instances. To raise a local idea in the mind, some *name* of a *place* must be employed ; as *in*, *at*, *to*, *under*, *over*, &c.

This, however, is mere *diction*. Not the *diction* of a word, there must not only be a place pointed out, but a thing must be found to occupy this place ; as, I am *in* this room.

*In* names a place, and *I* indicates what occupies this place.

"*To the sinner*" raises the idea of a place. What, then, occupies this place ? There are two things which occupy this place ; viz., the *act* of *saying*, and what is said.

"The Scriptures *say* to the sinner."

That is, the *speaking* of the Scriptures comes up *to* the *sinner*, and ends there.

"The Scriptures say to the sinner, '*Now is the day of salvation.*'"

That is, the Scriptures *bring* this simple fact up *to* the sinner, in a little *frame-work* of words. Bring what simple fact to the sinner in a *basket* composed of words? Why this—

"*Now is the day of salvation.*"

These words form the little basket in which the Scriptures bring the following simple fact *to* the sinner, namely,

The *present* day is peculiarly well adapted to his salvation. The man that is a sinner *to-day*, cannot be saved on any day that is *past*; and, as he may not live to see any day that is yet to come, the great Author of salvation, has brought to the sinner the simple fact, that the *present* day is the only *sure* day for salvation. The Scriptures say *to* the sinner. That is, they *bring* to the sinner. What do they bring to him? This fact: "*Now is the day of salvation.*" What do the Scriptures bring this fact in? they bring it in a *frame-work* of words. Do the Scriptures leave this fact with the sinner? Yes—at the place which is raised in the mind by the section "*to the sinner,*" the thing *ends*: So say *to*.

"The Scriptures say, '*Now is the day of salvation,*' *to* the sinner."

That is, they bring this fact *to* the sinner by *speech*.

I. *To* is, an *adverb*, where *unto* can not be used for it; as James went *to* get the book.

Here, *unto* can not be substituted for *to*; for we can not say, James went *unto* get the book.

II. *To* is an *adverb*, at the end of the trunk section, and at the end of a *insentensic* section; as, He was spoken *to*, and I was called *to*. (In these instances, *unto* may be used.) In short, *to* is an *adverb* in all cases except where it begins an *insentensic* section, where it is always a *preposition*.

III. The word, *to*, signifies the *ending*, *terminating place*; as, He went from Philadelphia through New Jersey, *to* New York.

*To*, in a half section, is *anti-imperative*, or *anti-petitionative*; as, *To* write letters, *to* forgive our sins.

That *to* is used in the first, *to prevent a command*, is obvious from the fact that without *to*, a *command*, would be given; as, Write letters.

And that *to* is employed in the second, *to prevent a petition*, is

clear from the fact that the omission of *to*, permits a *petition*; as, Forgive our sins.

Hence it is evident that *to*, in the half section, is *anti-imperative*, and *anti-petitionative*.

The grammarians of the old school illustrate the character of *to*, by calling it a *preposition*, and the *sign* of the *infinitive mode*! A *preposition* is that which stands *before*: as, I went *to* the table.

Does *to* stand before *table*? or, does the stand before *table*? *The*, surely. Which, then, is the preposition to *the table*?

The old school grammarians say,

"*A preposition is a word placed before nouns,*" &c.

But *to* is not placed *before* the noun—*to* is placed before the article, *the*! Can it be said that Monday *precedes* Wednesday? Surely not. Why? because *Tuesday* throws Monday back from Wednesday. To make *to* a preposition, *the* must be omitted; as, I went *to* table! Or, I went *the to* table!!

But the old school grammarians say that *to* is a sign of the *infinitive mode*! Is this an *illustration* of the *syntax* function of *to* where it is placed before a verb? As well might a philosopher attempt to define a *cloud* by saying, A cloud is a sign of rain, as a grammarian, to define *to* by affirming that "*To is a sign of the infinitive mode!*" But what renders this attempt at a definition of *to* by the old school grammarians, peculiarly ridiculous, is, that they themselves do not know what the *infinitive mode* is!! They say that

"The infinitive mode expresses a thing in a general, and unlimited manner;" as, Jones is *to be hanged*.

Here the expression is so *very general*, so *entirely unlimited*, that no one can tell who is to be hanged!! To be *hanged* is in the *infinitive mode*. That is, it expresses an event which is *not* restricted to any person.

"Jones is *to be hanged*."

Who is to be hanged? The *generalness* of the expression is too great to allow an answer!! All that can be said, is, that *to* is a sign of the *infinitive mode*, and that the *infinitive mode* is an expression so much diluted with *generality*, that it applies to no person, place, or thing in particular; as, Jones is *to be hanged*.

IV. From a slight glance at the character of *to*, in the half sections which are causative in their diction, it may seem that *to* itself means cause; as, He went *to get* his book.

The causative idea which, from a mere glance, *some* would be very likely to attribute to *for* understood, is suggested by *to* expressed ; as, "He went *to* get his book."

That is, as some hold, he went *for* to get his book.

Formely, the preposition, *for*, was generally *expressed*, in all such cases ; as, "What went ye out *for* to see?"

In modern times, however, it is common to omit *for* ; as, What went ye out to see ? And, from the long omission of *for*, by modern writers, we have come to attach the causative allusion which was formerly conveyed by *for*, to the adverb, *to* : hence it may be said that *to* actually imports cause in all the half sections whose diction is of the causative character ; as, "He went to France (*to* see his friends) who reside in Paris."

1. *To*, imports *end* ; as he went to France.

2. *To*, denotes *cause* ; as, He went to see his friends. *Why* did he go ?

3. *To*, is used against a *command*, and against a *petition* ; as, He went *to* see his friends, *To* forgive our enemies is demanded by the best of beings.

Without *to*, "*to see his friends*" becomes a command ; and "*to forgive our enemies*," a petition ; as, *See his friends*, *Forgive our enemies*.

*Toward, Towards.*

(*to* and *ward*.)

Illustration of the diction of the sections which begin with *toward*, *towards*.

I. Local

Rudicatory.

## II. DIRECTION INSENTENSIC E-DICATORY.

1. He rode - - - (toward London.)
2. The men came - - - (towards me.)
3. He looked - - - (towards his sister.)
4. "He set his face - - - (toward the wilderness.)"

## II. CONCERNING INSENTENSIC E-DICATORY.

5. "His eye shall be evil - (towards his brother.)"
6. His conscience is void of  
offence - - - (toward God,)
7. and - - - (toward men.)
8. "Thou hast love - - (toward all the saints.)"
9. "Hast thou faith - - (towards God ?)"

## II. TENDENCY-TO INSENTENSIC E-DICATORY.

10. He gave five dollars - (towards the sum.)  
 11. "This is the first alarm  
       which England re-  
       received - - - (towards any trouble.)"

CLARENDON.

## II. NEARLY INSENTENSIC E-DICATORY.

12. I am - - - - - (towards nine years) *old*.—SWIFT.

Illustration of the sections which  
 begin with *under*.

*Under.*

I. Local Eudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. He stood - - (under the umbrella.)  
 2. Henry was carried - (under the ice.)  
 3. The iron is - - (under water.)  
 4. These creatures live (under ground.)  
 5. James sat - - (under the brow) *of a hill*.  
 6. It is not like any  
       other thing - (under the heavens.)  
 7. We found him walk-  
       ing - - - (under a heavy load.)  
 8. The whole duty of  
       man may be treat-  
       ed of - - - (under the head) *of RELIGION*.

That is, this head, RELIGION, is put on the page; and the *discus-  
 sion* of the duty of man, is placed under it.

9. "The duke may be  
       mentioned - (under the double capacity) *of a poet and  
                           a divine*."—FELTON.

I am not willing to let this application of the word, *under*, pass without censure. There is not an idea in the entire sentence, which calls for "*under*." He acts "*under* a capacity," whether *double* or *single*, is a strange perversion of the proper use of this preposition. What, can we inquire, *under* what capacity a man acts! And can we say, Jones went *under* the capacity of *midshipman*? In what capacity, is English; hence the period which forms the 9th example, may be rendered English by putting *in* for *under*:

"The duke may be mentioned *in* the double capacity of a poet and a divine."

## II. INFLUENCE INSENTENSIO E-DICATORY.

## 1. They are - - - (under our laws.)

DOCTRINE.—As when we wish to sustain a thing, we put it *on*, so when we desire to *influence* a thing, we put it *under*. *On* marks the *sustaining* position; and *under* the *influencing* position. To sustain a house we put it *on* something; as, he built his house *on* a rock.

And so also to sustain our word, we put it *on* something; as, He declared *on* his *honor*, He affirmed *on* his *oath*.

Men say that a tangible thing which is put *on* another tangible thing, is generally sustained, as a book *on* a table, a house *on* a foundation.

Hence they have come to put untangible things *on* untangible things in order to procure support for them; as, He told me *on* the honor of a man that he was my friend. He told me *on* his *honor*. That is, he placed the *veracity* of his word *on* the *basis* of honor that he might support it. Or, he put his word *on* the *basis* of honor to procure a support for it.

From seeing among tangible things, as has already been said, that the one which is *on*, is generally sustained by the other, men have come to place untangible things which they desire to support, *on* untangible things, as the *truth* of an affirmation *on* an *oath*.

And from seeing among tangible things, as has already been suggested, that the one which is *under*, is generally *influenced* in some way, or other, by the other, men have come to place whatever they wish to *influence*, *under* that from which they wish to derive the influence. Hence we speak of men *under* sin, *under* law, *under* necessity, &c.

Men had seen that whatever they put *on* a rock, is generally sustained by the rock, before they attempted to place the *truth* of an affirmation *on* an *oath*. They had seen too that whatever is placed *under* a rock, is generally *influenced* in some way, or other, by the rock, before they attempted to speak of men as *under* laws, *under* conditions, &c.

## 2. He entered his office (under these conditions.)

DOCTRINE.—We speak of untangible things as being *on* untangible things, and of untangible things as being *under* untangible things. Hence we say,

“You were put into office *on* the condition that you would favor no party measures; and you are now *under* this condition.

That is, your election to your office rested *on* this condition, and

new let your administration, your policy, be *under* this condition. In other words; we supported you on this condition, and let us now *influence* your policy by this condition. When we speak of one thing being *under* another where nothing but the *influence* of one upon the other, is intended, the idea of *place* is not entirely lost. We say, John is *under*, or, in some way, affected, influenced, by the thing which is over him. For instance—A man who is *under* an umbrella, is influenced, affected, by the umbrella; he is kept drier cooler, or warmer from being *under* it. So too a man who is *under* a tree, is in some way, affected, influenced, by the tree; he is somewhat sheltered from the rain, somewhat shielded from the sun, and somewhat protected from the wind, from being *under* it. In short, the *under* of a thing is the great *influencing* cause of position; hence men have come to use *under* where nothing but *influence* is intended; as,

“They suck the blood of those they depend on, (*under* the *pretext*) of service and kindness.”

That is, by the *influence* of the *pretext*, they suck the blood.

3. Yet he does this - (under the name) of *friendship*.
4. This argument was evaded - - (under some plausible distinctions.)
5. Joseph is - - (under a tutor.)

The influence here is the control exerted by the tutor.

6. These colonies are - (under the British government.)
7. James is now - - (under a guardian.)
8. - - - - (“Under God,) *this is our only safety.*”
9. They are all - - (under sin.)
10. He is - - - (under some restraint.)
11. What man is not - (under condemnation?)
12. He was - - - (under favor) of *the Prince*.
13. Saints particularly are (under the blessings) of *God*.
14. We live - - - (under the gospel dispensation.)
15. “Nuns are - - (under vows) of *chastity.*”
16. “We should have fortitude - - - (under the evils) of *life.*”
17. “We should behave like Christians - (under reproaches.)”
18. “Have patience - (under pain.)”
19. He was then - - (under the penalties) of *the law*.
20. I live - - - (under extreme oppression.)

21. The army was - (under the command of General Jackson.  
 21. The American revolution commenced - (under the administration of Lord North.

In illustrating the different applications of *under*, Dr. WEBSTER gives the above example; and by way of a commentary, he prefixes the following:

“*During the time of.*”

In attempting to show that *under* means the *time when*, he has, by an improper use of *during*, showed that *under* signifies the *time how long*! He says that *under* is synonymous with *during*. If so *during* can be substituted for *under*; as,

The American revolution commenced *during* the administration of Lord North!

That is, the very *commencement* of the American revolution, began at the very point of time at which the administration of Lord North began, and terminated at the very point at which the administration of Lord North terminated! In other words, the *commencement* of the American revolution, and the *administration* of Lord North, were of the *same age*! The *commencement* must have been *unusually long*; or the *administration*, remarkably *short*! But I am bound to take Dr. WEBSTER as he means, and not as he says. He presumed that *during*, and *within* were synonymous, and employed *during*, for *within*. Nor is this error singular—Dr. WEBSTER is not the only man that has dug too long at the *roots* to know what the *branches* yield! The following will express Dr. W’s meaning.

*Within* “the time of.” “The commencement of the American revolution commenced *under* the administration of Lord North.”

What! Could it be said of a son of Lord North, who was born some time *within* the administration of his father, that he was born *under*, the administration of his father? Not unless the administration of his father exerted some influence on the birth of this son. We can say that the temple of Janus was shut *under* the administration of Augustus, because his administration closed the doors. But we cannot say that Christ was born *under* the administration of Pontius Pilate? Did the administration of Pilate exert any influence in bringing the Son of Man from heaven to earth? Better would it be to say, that Christ was born *under* the administration



of sin! It was sin which brought the babe of Bethlehem to the manger of straw. *Under*, then, is more synonymous with *within* than *within* is with *during*.

23. Here is a deed - (under his hand,)

24. and - - - (under his seal.)

DOCTRINE.—The *hand*, and seal *sanction* the deed: without these the instrument would not be binding upon any one—it would have no legal force—the *hand*, and *seal*, then, exert a powerful influence over the deed.

25. "He has left us evidence - - - (under his own hand,")

That is, his own hand infuses into the evidence a sanction—the evidence, then, is under the influence of the *hand*, the name the signature, mentioned in the section.

26. "Morpheus is represented - - - (under the figure) of a boy asleep."

In what way is Morpheus under the influence of this figure? the figure *forms* Morpheus—a beholder of this figure, has Morpheus created in his mind, by the figure.

27. He writes - - - (under the name) of *Locke*,

A name, a signature, gives, in most cases, a *sanction* to whatever is attached; and it, in all instances, fixes the article, or paper, to which it is attached, to an *author*. And because the *signature* exerts this influence over an instrument of writing, some attempt to give a sort of influence, a kind of sanction, to their productions by the use of distinguished names, as *Locke*, *Bacon*, *Johnson*, *Jefferson*, *Franklin*, *Clinton*, &c.

Whether such writers accomplish the object which they seem to wish to accomplish by the use of these names, has nothing to do in the decision of the indictative character of the section in which these names are used. These names are used in *imitation* of instances where the signature actually exerts an influence over the paper to which it is attached—hence *under* is properly applied.

28. "These men trade - - - (under the firm) of *Wright & Co.*"

That is, these men sanction their contracts, their business transactions, by this title, by this name, by this signature. They do not use their separate, their individual, names in their business transactions, as the means of giving these transactions a binding force; but they employ the firm of *Wright & Co.*, for this purpose.

Well, then, may it be said that they trade *under* the influence of this firm.

29. For I am a man - (under authority,)

30. having soldiers - (under me.)

DOCTRINE.—The centurion who is the author of these words, found Jesus at Capernaum, and addressed him as follows :

“ Lord, my servant lieth at home sick of the palsy, grievously tormented.”

To which Jesus replied,

“ I will come and heal him.”

The centurion answers,

“ Lord, I am not worthy that thou shouldst come under my roof ; but speak the word only, and my servant shall be healed.”

The centurion presumed that Christ would be glad to know by what means he, the centurion, knew that the disease of his servant, might be made to leave him, the servant, by the mere command of Christ ; hence the centurion proceeds in the 9th verse to give the means by which he knew that Christ could heal his servant by simply speaking the word :

9. For I am a man under authority, having soldiers under me ; and I say to this man, Go ; and he goeth ; and to another, Come ; and he cometh, and to my servant, Do this ; and he doeth it.

As much as to say—the soldiers obey me who act under the influence, or authority of *Cæsar*—hence I infer that the disease will obey *you* who act under the influence, or authority of God himself.

I would not undertake to say that the centurion was right in considering that Christ acted under the *commission* of God. From the language of the 9th verse, it is obvious that the centurion did not presume that he had met *God himself* at Capernaum. Had the centurion known that he was addressing the God of the universe, he would not have said, as *Luke* gives it, and as *Matthew* might have given it

“ For I also am a man set under authority,” &c.

But he would have said,

For *I* who act under a *commission*, and that too from a mere creature, say to this soldier, Go ; and he goeth ; and to that, Come ; and he cometh—and surely you who are *God himself* can call off this palsy by the mere utterance of the command. There is nothing,

then, to justify the idea advanced by GILL, that the centurion was aware that he was applying to *God* himself to call off this disease from his servant. The word, *also*, as used by Luke is not the sign of *difference* in situation between Christ, and the centurion, but a distinct token of similarity in situation between them. "For I *also* am a man under authority." That is, *I*, like yourself, act under a commission. Hence from what I can do under the authority of my superior, I have some knowledge of what you can do under yours.

31. The ship was then - (under way.)

DOCTRINE.—The word, *way*, as here used, means action. To say that a ship is under *way*, is to say that she is under the influence of action. And, as a ship moves on, under the influence of regular progressive action, the inference is that a ship which is under the influence of such action, makes progress. There is a time when a ship is not under the influence of regular progressive action; and it is in reference to this time, or it is in reference to the state in which she is at this time, that we use the section, "*under way*." Just after a ship has been put under the influence of a regular progressive action, we say—"She is *under way*." And just before she is put under the influence of such action, we say—She will soon be *under way*. That is, she is not now under the influence of a regular *sea* action, so to speak, but she soon will be under it.

## II. SUB-RANK INSENTENSIC E-DICATORY.

32. "*It was too great an honor for any man* (under a duke.)"

33. A lieutenantancy is an office which is - (under a captaincy.)

In these instances, *under* does not mean *place*; nor does it signify *influence*. The sense in which *under* is here used, is very probably derived from the fact that what is *under* is generally *less*, *inferior*, *sub*, in size than the thing which is over. The *apple* is under the *bowel*, the *cellar* is under the *house*, the *man* is under the *tree*.

From the fact that whatever is *under*, is generally *less* in size than the thing which is over, *under* has come to be used where one person is *less* in *rank*, in official *dignity*, than another, as in the above example.

## II. MINUS INSENTENSIC E-DICATORY.

34. "The effect of medicine is sometimes - - (under its natural strength.)"

From the fact that whatever is under is generally less in size than the thing which is over, *under* has come to be used where inferiority in rank, price, age, effect, &c., is the leading idea.

35. "There are parishes  
in England - - (under forty pounds) *a year*."  
36. "He left three sons - (under age.)"  
37. "They would not sell  
the horse - - (under forty pounds)"  
38. "Several young men  
could never leave the  
pulpit - - - (under half) , a dozen conceits."  
SWIFT.

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The basis on which I place the application of *under* in these instances, is the transfer of *less*, of *inferiorty*, in *size*, to *less*, to *inferibrity*, in other particulars, or respects. But it may be urged that the thing which is *under*, is not in all cases, less, inferior, in size—for instance, A bridge is under John when he crosses it—the carpet is under him when he walks, or stands on it. To this it may be replied that, if these expressions are taken according to their *true* import, they furnish no exception to the general principle on which I have attempted to account for the use of *under* where inferiority in rank, age, price, &c., is the leading idea in the diction of the section. Where it is said, "The *bridge* is under *John* when he crosses it," the meaning of the word, *bridge*, is much circumscribed by that figure, which is called by the old school grammarians *synecdoche*

The word, *bridge*, in the above example, does not comprehend the entire frame-work; it signifies that part only, over which John actually passes. True, we use a noun which, in its *natural* application, means the *entire* frame-work; but, then, the circumstances of the case show that this noun is not used with any reference to its native signification, but with a direct reference to an imputed one. The Scriptures, and all other writings, abound with striking instances of the figure which here reduces the word, *bridge*, from the entire frame-work, to a mere part of it. For instances, "Go ye into *all* the world, and preach the Gospel to *every* creature."

In this command the whole is twice put for a mere part "*all the*

world,' "*every creature.*" Here, the entire universe is put for the earth, and all creatures, for the human race.

A negro is white in his teeth.

In the trunk it is affirmed that a negro is white. In the section which follows, this error is corrected. Upon what principle is this error corrected? Upon the principle of what is called a *synecdoche totis*; putting the whole for a part. The word, *negro*, as here used, can not mean the whole person, the entire body, since such a view of the sentence would go to affirm that a negro is white, that a black man is a white man! The word *negro*, as here used, means that part of the person which is composed of his teeth.

Thus it appears that we can make the word, *negro* mean teeth. A negro is white in his teeth. If, then, we can make the word, *negro*, mean teeth, may we not make the word, *bridge*, mean a part of a bridge?

It is true that the thing which is *under* is not in all instances smaller than that which is over it. For instance, one of two silver dollars equally large, may be *under* the other. But I say, in general, the thing which is under, is inferior in size, and from this inferiority, *under* has come to be used in the prepositions whose leading trait in the indicative character, is inferiority in age, price, rank, &c., &c. Upon the same principle too, *under* has come to denote inferiority in cases like the following: *under-officers*, *under-agent*, *under-sheriff*, &c.

There is another peculiarity that a thing which is *under*, generally derives from this position; viz., *concealment*, a hidden state. From this *under* has come to mean *secret* means, clandestine manner, fraud, &c.; as, in *underhanded* conduct, *underhanded* work is always mean, and often fraudulent.

Illustration of the sections which  
begin with *underneath*.

*Underneath.*  
(*under and neath.*)

I. Local Indicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. "He found it - - (underneath this stone.)"
2. "The mole runneth - (underneath , , .)"

Illustration of the diction of the sections which begin with *up*.

*Up.*  
I. Local      Radicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. "He is now - - (up the river.)"
2. "The squirrel is - (up the tree.)"

If *down the river*, is good, *up the river*, is not bad.

## II. SPACE INSENTENSIC E-DICATORY.

1. "He was walking - (up the hill.)"
2. "The squirrel ran - (up the tree.)"

*Up* is generally a preposition. (See *down*.)

Illustration of the sections which begin with *upon*, *on*.

*Upon, On.* (*up*, and *on*.)

I. Local Radicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

The sections which begin with *on*, and *upon* are not *positional* unless the indicative idea is that of location upon the *surface* as in the instances under the head of *Positional e-dicatory*, and under the head of *Subject exedictory*.

1. James was seated - - (upon a high hill.)
2. I was then - - (upon the house.)
3. Was he then - - (upon his horse?)
4. His hat was - - (upon his head.)
5. "He has his coat - - (upon his back.)"
6. The basket hung - - (upon his arm.)
7. We are now - - (upon battle ground.)
8. The gun was - - (upon his shoulder.)
9. He had a ring - - (upon his fore-finger.)
10. I put my hand - - (upon his shoulder.)
11. Lean your head - - (upon my arm.)
12. I have often been - - (upon these waters.)
13. I have never seen finer wings - - (upon any bird.)

In all the above instances *on* is as good as *upon*.

## III. Material Subject Insentensic Ex-e-dic-a-tory.

14. He struck - - (upon the table) *with his hand*.

DOCTRINE.—From the circumstance that the *upon* place, the *sustaining* position, which belongs to the thing that is generally in some

way *affected, influenced*, by the thing which occupies this place, *upon* as well as *on*, has come to begin sections whose nouns are the names of things which are the *subjects* of some *material*, or *mental* operation; as, "Have you come out (*upon me*) with staves as (*upon a thief*?)"

What is a *subject*?

"A subject is that on which some *material*, or some *mental* operation is performed." Hence that on which a surgeon operates, is called his *subject*—hence too that upon which one *thinks, speaks*, or *writes*, is called the *subject*.

15. They struck - - (upon the ground.)
16. They beat - - (upon the house) *till it fell.*
17. They struck him - (upon his head.)
18. "The rain came down (upon us) *in torrents.*"

## II. VAGUE INSENTENSIC E-DICATORY.

19. If you expect punctuality - - - (upon our part.)
20. I trust that you will be, punctual - - (upon yours.)
21. He is - - - (upon the other side) *of the river.*
22. He is now - - (upon this side) *of the Delaware.*

In these, and similar instances, the *diction* of the sections which begin with *upon*, and *on*, is *general* only. There is no *position* indicated. Take the section in the first of the above instances.

1. If you expect punctuality *upon our part*, I trust that you will be punctual *on your part*.

*Upon our part*, simply points out a place where punctuality is expected to be found. But, then, there is no intimation that the punctuality is to be found occupying any certain *position* in reference to our part. In the following sections, there is not only the idea of *place*, but of a definite place, in reference to the sectional thing:

1. The book is (*under the table.*)
2. The pen is (*upon the ink-stand.*)

But where we say that we will show punctuality *upon our part*, we do not attempt to point out the exact *position* of this punctuality in relation to our part—the idea is, that the person addressed may depend upon finding punctuality somewhere about our part—but whether it will be located *under, over, against, or in* this part, is not decided by the language of the section.

"John is *about the house*."

The exact position of John to the house, is not pointed out. He is somewhere about the house ; he may be *in* it, he may be out of it; he may be *under* it ; he may be *upon* it ; and he may be *over* it. But the section, *about the house*, does not decide his exact *position*, any more than does the section "*upon our part*," decide the exact position of the punctuality mentioned in the superior section.

The diction of the sections which begin with *upon*, and *on* is *positional*, only where the idea is that of location upon the *surface*, as in the following—

1. There were dark spots *upon his skin*.
2. There were red spots *on the under cuticle* of his feet.
3. He beat *upon the drum*.

Now, this does not mean that he beat upon the *head* of the drum—it means that he struck upon the *surface* of the drum.

And, as the *surface* is a kind of *skin* which envelopes the entire instrument, a blow on any portion of the *exterior*, is a blow *upon the drum*.

4. John is *upon the other side* of the Delaware river.

There is no positional idea in the section, "*upon the other side* ;" for the idea is not that he is upon the *surface* of the other side.

5. John was buried "*upon the other side*" of the Delaware river.

What, buried upon the *surface* ! this is not at all probable. In such instances the idea is that the person mentioned in the inferior section. He may be *under* it, *over* it, or *in* it. His exact *position* in relation to the thing in the section is left *vague*.

23. I have made an im-  
provement - - (upon that lamp.)

This does not mean that the improvement is placed *upon the surface* of the lamp—but that it is somewhere *about* the lamp. This sense is probably derived from the general idea of the words from which *on*, and *upon* have come ; approaching, coming *towards*, and even coming *to* a thing.

### III. Material Subject Insentensic Ex-e-dic-a-tory.

24. I have performed an operation (upon his arm.)
25. "The Philistines be - - (upon thee,) *Samson*."
26. They came out - - (upon me) *with clubs*.
27. I am engaged - - (upon this job,) *to-day*.



## † II. CONTACT INSENTENSIC E-DICATORY.

(See *Note* under Example 18, which begins with *on*.)

28. They were discharged (upon the first day) *of June*.

(See doctrinal notes upon Example 19, under *on*, Contact Insentensic E-dicatory.)

29. "You do this - - (upon pain) *of death*."

(Examine the doctrinal notes upon the sections which begin with *on*. Edicatory.)

30. What was their conduct - - - (upon this occasion.)

(See the notes upon Example 25, under *on*.)

31. They will have compassion - - - (upon him.)

(See Example 18, under *on*, C. Mino.)

32. John will retire - - (upon our approach.)

(See note under Example 20, which begins with *on*.)

33. He was - - - (upon the look-out) *for the ship*.

(See Example 21, which begins with *on*.)

34. They were - - (upon the alert) *all night*.

(See "He is *on* the alert," Ex. 22)

35. He is - - - (upon duty.)

36. He was - - - (upon guard.)

37. They were - - (upon their guard.)

38. He appears - - (upon all public occasions.)

39. We find ruin - - (upon ruin.)

40. Men meet with loss - (upon loss.)

(Read those notes upon these instances which begin with *on*.)

41. He suffered affliction - (upon affliction.)

42. The thunder came peal (upon peal.)

43. He saw heap - - (upon heap.)

(See notes upon "*on heap*," Ex. 31.)

44. He came - - - (upon a sudden.)

45. He came - - - (upon an errand) *of love*.

(See note upon "*on an errand*," Ex 33.)

46. The ship is - - (upon shore.) Not good—*on* is good.)

III *Mental Subject Insentensic Ex-e-dic-a-tory.*

47. My reflections - - (upon your situation) *have been painful*.

48. Consider well - - (upon the matter,) *beforehand*.  
 49. I have not thought  
     much - - - (upon the affair) *since*.  
 50. I shall not say a word - (upon his treatment) *toward me*.  
 51. I will retire, and dream (upon the thing.)  
 52. His mind seemed fixed - (upon this one point.)  
     (What [is he] upon ?) (Upon what , ) *is he?*  
 53. " He sent the officer - (upon a bold enterprise.)"  
 54. The legislature is now - (upon the banks.)  
 55. While I am - - (upon this subject,) *I will remark*.  
 56. I have given many notes (upon the diction) *of prepositions*.  
 57. Congress is now - - (upon the pre-emption act.)  
 58. This is a treatise - - (upon Texas.)  
 59. I have reflected much - (upon this point) *of the law in your case.*  
 60. Blackstone has written  
     much - - - (upon common law.)  
 61. Who has written a sound  
     work - - - (upon the laws) *of nations?*  
 62. In his speech he enlarged (upon this part) *of the theme*.  
 63. The point - - - (upon which) *I desired to add one word, is this.*  
 64. He is bent - - - (upon mischief.)

Some sections which begin with *on* belong to the following Edicatories, although these edicatories are not mentioned under *on* :

1. *Basis, Subject, Presence, Belonging-to, Vague.*

III. *Progression Insentensic Ex-e-dic-a-tory.*

65. He is now - - (upon his way) *home*.

Examine all the notes upon those sections which commence with *on* under the head of *Progression Insentensic exedictory*.

66. He was then - - (upon the road.)  
 67. He is - - - (upon the road) *to fame*.  
 68. Henry was - - (upon his way) *to ruin*.  
 69. He is always - - (upon the wing.)  
 70. He was - - - (upon the alert.)

Where the idea is *action*, *upon the alert* falls into the *Progression Insentensic Exedictory*. But where the idea is that of *vigilance* only, the diction of this section is exhausted at the *Edicatory*.

1. The house was - - (on fire.)

NOTE.—The omission of *on*, in instances like the following, was not intended—hence you will bring these sections, when they commence with *on*, under the LOCAL RUDICATORY, CONTACT EDICATORY, and *Progression Exedictory*.

71. The horse came - - (upon the full jump.)  
 72. The horses were - - (upon a hard trot.)  
 73. My horse was - - . (upon a slow walk.)  
 74. His horse was - . (upon a gallop.)

(*On the full jump,*) (*on a hard trot,*) (*on a slow walk,*) (*on a gallop*).

NOTE.—It may be well to say also that in treating of the sections of the insentensic diction which begin with *on*, there is no illustration of *on* in the BELONGING-TO E-DICATORY.

1. James is - - (on the democratic side.)

## II. CONTIGUOUS INSENTENSIC E-DICATORY.

75. My father was - (upon my right side,)  
 76. and my brother - (upon my left.)

That is, *near* to my side.

77. "There is a village - (upon the Thames.")  
 78. "Jefferson city is - (upon the Missouri river.)"

*On* is as good as *upon* in these instances. There are instances, however, where *on* must be used to the exclusion of *upon*. We do not say the ship is *upon* shore, The house is *upon* fire.

## II. BELONGING-TO INSENTENSIC E-DICATORY.

79. James is - - (upon the other side.)  
 80. Joseph was - - (on the whig side.)

That is, he belongs to the whig party.

## II. BASIS INSENTENSIC E-DICATORY.

1. "John depends - (upon me) *for money*."

DOCTRINE.—There are various *local* qualities, *place* attributes, which belong to things as much as do *form*, *size*, *colour*, &c. For instance, a table has an *on* as much as it has size; and this *on* is as much a quality of the table as is the size of it. *Watts*, and others who have written much upon the subject of qualities, define a quality as follows:—

"A *quality* is that property which can not exist in, and of itself, but is always esteemed as belonging to, and as subsisting by, the help of some substance which, for this reason, is called its subject." Does not the *on* of a table depend as much upon the table as does the size of it? Can that place which is named *on* be separated from the thing to which it belongs any more than the *size, form, color, &c., &c.*? I should be glad to see a *philosopher* attempt to separate the *on, the under, the over, the at, the to, the by, the from, the through, the in, the beside, the beneath,* of a table from the table, and to make them exist in, and of *themselves*! He who attempts this work of abstraction, will find that the *on, the under, the above, &c.* of the table, have too strong an affinity for their subject to leave it, and to set up a separate, a distinct, existence for themselves! Let the old school grammarians, then, call *on, under, over, &c., adjectives*! An adjective is a word which expresses a quality—and a *quality* is that which cannot exist independent of a subject, a *being-giving* basis! Now the *local* quality, the *place* attribute, of which *upon* is the name, or of which *upon* is the *noun*, (for *name* and *noun* are the same,) is the great *sustaining* place, the well known *basis* position of a table, a chair, a foundation, and all other things. The house is erected *upon*, not *under* its foundation. From being the name of the place which is always occupied when the subject to which this place belongs is made the *basis*, the foundation, the *support*, of another thing, *upon*, and *on* have come to be used where the sectional thing, instead of having any *place* quality, any *local* attribute of any kind, bears a *basis*, a *foundation*, a *sustaining*, relation to something mentioned in the superior section; as, John lived for weeks *upon* bread alone.

Here the bread is the *basis* of the continuation, of John's life. And *upon* begins the section where *bread*, the name of this basis, is used, because *upon*, in its *local* character, is the name of that *place* which *must* be occupied in order to make the thing to which it belongs, a *basis*.

2. I will remain - - (upon these conditions.)

That is, these conditions are the basis, the support, of my remaining.

3. "We hope to be  
forgiven - - (upon our repentance.)"

The basis of the hope is the *repentance*.

Why is *upon* used where the sectional thing has no such *local* attribute as *upon*, and *on*, under their *primary* meaning, denote? Because the sectional thing bears the same *basis* relation to some-

thing mentioned in the *super* section, which the thing that has this *upon* place occupied, must bear to the thing which occupies it. "The book is *upon* the table."

The book occupies the *upon* place—hence the table bears a *basis* relation to the book. And, as the occupying of the *upon* place renders the table a *basis*, *upon* is used before things which do not possess the *upon* place which the table has, provided they bear the *basis* relation to something in the *super* section, which the table bears to the book that occupies the *upon* place of the table. In brief, the doctrine is this—From denoting the *basis* position, *upon*, and *on*, have come to convey a *basis* allusion, a *foundation* import.

4. "It is written, *Man shall*

*not live* - - - (upon bread) *alone*.

5. but - - - (upon every word) *that proceedeth out of the mouth of God.*"

6. *We think* - - - (upon the whole) *(that he will be able to pay his debts.*

That is, the whole matter is the *basis* of this opinion ; this opinion is founded upon the *basis* of the whole matter.

7. "He borrowed money - (upon his lands.)"

8. I will loan money - - (upon real estate security.)

9. "He was put - - (upon his good conduct.)"

10. "He was acquitted - (upon some informality) *in the proceedings.*"

11. "Cattle live - - - (upon grass.)"

12. 'Paupers came - - upon the town,) *like hail upon the ground.*"

13. Hooker took it - - (upon himself) *to pay his brother's debts.*

14. We cannot have a stable government - - (upon this principle.)

15. "His cure depends - (upon his care.)"

That is, his care is the *basis* of his cure.

16. He affirmed - - (upon his honor) *that he would return.*

17. He declared - - (upon his oath.)

That is, he placed the truth of his affirmation upon the *basis* of an oath.

In the illustrations which I have attempted to give of *on*, the instances like these are presented under the *Local Rudicatory*.

(See Example 13, and 14, under *on*.)

## 18. "He came - - (upon an hour's time.)"

DOCTRINE.—Every action requires *time*; for no action can be performed, or done, without a longer, or shorter, time in which to act. Hence, every action depends upon *time*—therefore it is not very irrelevant to consider *time* as a kind of *basis* on which actions are necessarily placed. Every event, as has been said already, depends upon more, or less time—for without *time*, no event can happen. Hence we are constantly appropriating different portions of time to different events. This action will require an hour's time; that, a day, &c. •

He will draw the deed *upon* a day's time.

That is, he will not make the act of drawing the deed depend upon, rest upon more time than one day's time.

"He came upon an hour's time."

That is, this action did not rest, did not depend upon a day, a year, but upon an *hour*. Actions must depend upon time—hence time become a basis on which events are placed; and, as *time* becomes a *basis*, *upon*, and *on* may begin sections which contain the nouns that denote this kind of *basis*.

*Will you refer the sections which begin with upon, or on, in the following sentences, to their proper edicators?*

1. "While Peter thought (*upon the vision*), the Spirit said unto him, Behold, three men seek thee."
2. "Remember, sir, that  
you are - - (*upon your oath*) here."
3. What is said here is  
said - - (*upon oath*.)
4. "And he put himself (*upon his country*) for trial, which country you are."
5. There should be  
another man - (*upon the jury*.)
6. What judge is now (*upon the bench*?)
7. I have my doubts - (*upon that subject*.)
8. He commenced - (*upon the other house*) last week.
9. "Is there not a God  
who looks down (*upon us*) in mercy?"
10. "Did not men cast  
reproaches - (*upon the Son*) of man?"
11. "Some seed fell - (*upon stony places*) where they had not  
much earth."

12. "And they spit - (*upon him,*) and took the reed, and smote him (*upon the hand.*")
13. "Then were there two thieves crucified with him, one - (*upon either side.*)
14. He fell - - (*upon his face.*)
15. He is now - - (*upon his trial.*)
16. - - - (*Upon the same principle,*) every man may violate the laws with impunity.
17. Have you any thing - (*upon your books,*) against me?
18. "This is the strangest thing - - (*upon the face*) of the earth."
19. This is now - - (*upon the docket,*) and can not be removed.
20. The horse has a scar - (*upon his back.*)
21. That ox has a fly - (*upon his ear.*)
22. "I shall proceed - (*upon the ground*) that it will be admitted (*upon the other side,*) that a lawful tender had been made of the money which they now demand."
23. "He knows - - (*upon which side*) his bread is buttered."
24. The rain beat in] - (*upon us*) with great severity.
25. - - - ("Upon the first day) of the week, very early in the morning, came Mary Magdalene."
26. "The angel of the Lord, came and rolled back the stone from the door, and sat - - (*upon the stone.*")
27. He has made a great improvement - (*upon your lamp.*)
28. He has improved - (*upon your plan.*)
29. His plan is a great improvement - (*upon your plan.*)
30. The fit is now - - (*upon him.*)

Illustration of the diction of the *Within.* (*With,* and *in.*)  
 sections which begin with *within.* I. Local. Rudicatory.

## II. POSITIONAL INSENTENSIC E-DICATORY.

1. There is no man - (*within these walls.*)

The word, *with-in*, is the name of that *place* which falls within some boundaries. The first part of this word, is *with* ; the second is *in*. These two parts are used as distinct words more generally

than they are in connection in the compound word, *within*. I walked *in* the fields *with* my umbrella over my head.

The first element of this word, *with-in*, has been formed from *withe*. *Withe* is the name of a small sapling which some farmers use for *bringing*, and *binding* one stake to another in constructing fences. From being the name of the instrument with which one stake is *brought*, and *bound* to another, *withe* without the *e*, has come to denote the *act* of bringing one thing to another, as, in the following instances :

1. Make me a coat *with* buttons upon the cuffs.

2. I walked in the field *with* my umbrella over my head.

1. That is, *with*, *tie*, or *bind* buttons to the cuffs as the fence-maker *withs* one stake to the other.

2. That is, *with*, or *bring* the umbrella over my head as the fence-maker *withs*, or brings one stake to the other. (See WITH.)

The element, *with*, in the word, *within*, has the import which the word, *with*, has in the above instances. The idea of *binding*, *bringing*, or *fixing*, which, *with*, as an element of *within*, denotes, is not readily apprehended. This, however, arises from the implem-nary state of the sentence, which may be seen in the following instances :

1. He came *within* my reach.

2. He was then *within* sight.

Rendered plenary :

1. He came *with* *thou* *him* into my reach.

2. He was then *with* *thou* *him* into sight.

1. That is, *bring* or *with* *thou* *him* into this place just as the fence-maker *brings* one stake to the other by a *withe*. But, bring him *into* what place? into the place over which my *reach*, my *arm*, can extend.

2. That is, *bring*, or *with* *thou* *him* into this place just as the fence-maker *brings*, or *withs* one stake to the other. *Bring* or *with* him into what place? Into that place over which the *sight* of the eye extends.

2. The pious man finds happiness (within his Bible.)

That is, *bring*, *with*, or *put* the pious man into his Bible.—What then? why he is *happy*. Yes, *with*, *bind*, *bring*, or *fix*, the pious man into his Bible as the fence-maker, *withs*, *binds*, *brings*, or *fixes* one stake to the other, and he is *happy* :



The pious man finds happiness (*with in* , , his Bible.)

3. John will return - - (within a year.)

That is, *with*, *bring*, or *fix* his return in the limits of a year.

4. His attempt died - - (within itself.)

That is, *with*, or *bring* the *death*, or the *dying* of the event into the event itself.

5. "Keep your expense - - (within your income.)"

That is, *with*, *bring*, or *put* your expenses into your income.

(He that can see that "*in-come*" is formed in *idea*, and in materials too, from *in*, and *come*, can comprehend *with-in* as formed from *with*, and *in*.)

6. "The wound festers - (within , , .)"

7. "Ills from - - - (within , , ) *thy reason must prevent.*

The difference between *in*, and *within*.

Upon a mere glance, *in*, and *within* seem to be as much alike, or as nearly synonymous, as *on*, and *upon*. A close examination, however, will show that this is not the case. Generally, *on* may be substituted for *upon*, and *upon* for *on*. But *in* cannot be exchanged for *within*, and *within* for *in*, in many instances. For instance, in the expression, "*there was a family in the house,*" *within* cannot be put for *in*. *In* conveys the idea that the family *belongs* to the house as residents—*within* would convey nothing of this kind:

1. There was a family in the house.

2. There was a family within the house.

In the first, the idea is that the family belonged to the house. In the second, the idea is that the family did not belong to the house.

1. Latent heat is in air.

2. Latent heat is within air.

In the first, the diction is that this heat belongs to the air as one of its parts. In the second, there is no such idea.

He is *in* my sight, is very different from He is *within* my sight.

2. He is *in* my reach ; is different from He is *within* my reach.

3. There were many cattle *in* that field, is quite different from, —There were many cattle *within* that field.

In the one case, the idea is that the cattle belonged to the field in which they were. In the other, the idea is that although they were in the field, they might not have belonged to the field.

1. There is guile in every man's heart.
2. There is guile within every man's heart.

In the first, the idea is that guile belongs to the heart, and exerts an influence over it. In the second, the idea is that although guile is in the heart, it has no connection with the heart, except this local relation. *Within*, then, does not express the full relation which guile bears to the heart—hence it is not well used.

1. One difference between *in* and *within*, seems to be this: *In* indicates that whatever occupies the place which *in* points out, is more or less permanently located; as, Some family is in the house.

2. One difference between *in* and *within*, is this: *In* indicates that whatever occupies the place which *in* points out, has some sort of right either from *use*, *tittle*, or *fitness*, to that place; as, We find fishes *in* water, Birds *in* air.

3. One difference between *in*, and *within*, is this: *In* indicates various relations besides that of place, or local, which the thing that occupies the place which *in* points out, bears to the thing to which this *in* place belongs; as, There are 100 pages *in* that book.

Here the idea is, not that the one hundred pages are *merely inside* of the book, but that they belong to the book as its component parts. But, if we substitute *within* for *in*, nothing but the naked local idea is conveyed to the mind concerning these pages: There are 100 pages *within* the book.

These pages make no part of the book—there is a book independent of these 100 pages; and within this book these 100 pages are placed.

4. One difference between *in*, and *within*, is this: *Within*, in some instances where the sectional thing, is *time*, brings that time closer to you so to speak, than *in*; as, I can walk a mile *within* an hour.

This is quite different from, I can walk a mile *in* an hour. The hour which is alluded to in the first instance, is a definite hour—it is that which is *withed* to you—it is the hour which is brought up to, withed up to the present moment.

The preceding explanations of the difference between *in*, and *within*, are offered, not as a full illustration of the subject, but as a mere commencement of such an exposition. This mere beginning, however, is enough for him who *can*, and who *will*, think for himself; and for him who cannot think, or who, if he can, will not, for a mere introduction is better than a full book.

Illustration of the diction of the sections which begin with *atween*, *atwixt*. *Atween, Atwixt.* (two.)  
I. Numeral Ru-dic.

## II. DUAL INSENTENSIC E-DICATORY.

1. "Does all go right - (atween us?)"
2. "Is all right - (atwixt him), and his Maker?"

## III. Positional Insentensic Ex-e-dic-a-tory.

3. "The victim nailed - (atween two thieves.)"
4. "It came out from - (atwixt the two cliffs) of the rock."

The preposition, *atween*, and *atwixt*, are very rarely found in prose.

Illustration of the sections which begin with *between*, and *betwixt*. *Between, Betwixt.* (twain, two.)  
I. Numeral Ru-dic.

## II. DUAL INSENTENSIC E-DICATORY.

1. There is a difference (between the two horses.)
2. There is a discord - (betwixt the two brothers.)
3. "What is the distinction - (between right,) and wrong?"
4. These two men hold the land - (between them.)

It is observed by Mr. Webster, and others, that these prepositions may be used where there are *more* than *two* things. Mr. W. gives the following instance in support of his position.

"Twenty proprietors own a tract of land *between* them."

In this use of *between*, there is a perfect disregard to the *dual* import which this preposition derives from its *parent* word, *twain*. If we can say *between* twenty men, what is the difference between *among*, and *between*? If there is none; we may say, *among* the two men! *among* him, and *me*!

"Twenty proprietors own a tract of land *between* them."

"*Between* them" should give place to the adverb, *together*,—or *among* should be put for *between*.

1. Twenty proprietors own a tract of land *together*.
2. Twenty men own a tract of land *among* them. Or, twenty men own a tract of land *among* themselves.

That is, the ownership is distributed among the twenty.

### III. Positional Insentensic Ex-e-dic-a-tory.

5. He sat - - (between the rocks.)
6. The stream ran - (betwixt the two cities.)
7. I stood - - (between him,) *and thee.*
8. "The nose is - (betwixt the eyes.)"

Illustration of the sections which  
begin with *against*.

*Against.*

I. Adversative    Ru-dica.

### II. DISAPPROBATION INSENTENSIC E-DICATORY.

1. "I am - - (against your pillows.)" *Ex. xiii.*
2. "His hand will be - (against every man.)" *Gen. xvi.*

### II. REPUGNANCE INSENTENSIC E-DICATORY.

3. "That is a decree - (against law.)
4. - - - - (against public opinion.)
5. and - - - - (against reason itself.)"

### II. COMPETITION INSENTENSIC E-DICATORY.

6. This horse ran - - (against that , .)
7. Harrison ran - (against Van Buren.)
8. "The Whigs are - (against the Democrats.)"
9. There are ten votes - (against mine.)

### II. LOCAL INSENTENSIC E-DICATORY.

10. "The ship is - - (against the mouth) *of the river.*"
11. Aaron lighted the lamp  
over - - - - (against the candlestick.) *Num. viii.*
12. He leans - - - - (against the wall.)

### II. UNPROFITIOUS INSENTENSIC E-DICATORY.

13. The change of mea-  
sures is - - - - (against us.)
14. The choice of officers  
was - - - - (against them.)

### II. ANTICIPATIVE INSENTENSIC E-DICATORY.

15. They should get good  
wood - - - - (against winter.)
16. All should lay up some.  
thing - - - - (against time) *of need.*
17. "Urijah made it - - (against king Ahaz who came from  
Damascus.)" *2 Kings xvi.*

## II. REMEDIAL INSENTENSIC E-DICATORY.

18. Cold water is good - (against a cold.)  
 19. "Alkalies are good - (against the heart-burn.)"

## II. COMPENSATION INSENTENSIC E-DICATORY.

20. "How will you change  
       horses? I will put  
       mine - - - (against yours.)"

## II. PREVENTIVE INSENTENSIC E-DICATORY.

21. "I have endeavoured to  
       guard - - - (against a cold.)"  
 22. I shall guard - - (against thieves.)"

## II. HOSTILE INSENTENSIC E-DICATORY.

23. He raised impious war (against the throne.)  
 24. and - - - (against the monarchy) of God.

Illustration of the diction  
 of the sections which begin  
 with *for*.

*For.* (from, *fore*.)  
 I. Adversative E-dica.

## II. VALUE INSENTENSIC E-DICATORY.

- I. He gave a dollar - (for the knife.)

DOCTRINE.—That the learner may understand the indicative character of the sections which begin with *for*, with ease, I have attempted to illustrate the primary import of *for* itself. This attempt is made in the following cut:

*Being Fored.*

*Foring*

*For.*



*For*, primarily, denoted the act of approaching an individual *face-wise*, as is seen in the above cut. The person who *fors*, or *fores*, is placed by the very act of *foring*, opposite to him who is *fored*, or approached. And, from the fact that *for* was primarily the name of the act out of which the *adversative* position grew, *fore*,

abridged to *for*, has come to be used where one thing is put opposite to another in value. Hence some of the sections which begin with *for*, convey the idea that the sectional thing is placed against the other thing in value; as, "Buy us, and our land *for bread*."—Gen. xlviii. 19.

The bread is placed against us, and our land, much in the same way as he who *fors*, is placed opposite to him who is forced. The difference between the two cases is that, in one the opposition lies in *place*; in the other, it lies in *value*. In one, the opposition is produced by bringing one person against another in *position*; but in the other, it is produced by putting one thing against another in *value*.

2.     -     -     -     -     (" For my life) I cannot understand the man."

That is, though I should place my life *against* this knowledge, even with this high price, I can not get it.

3. I will give my horse     (for yours.)

That is, I will put my horse against yours in *value*. Or, I will set the value of mine *against* the value of yours.

4. " He gave cattle     -     (for horses.")  
5. " They gave him ten stripes (for each offence.)"

DOCTRINE.—The penal code has fixed a certain penal *value* to each crime much in the same way in which the *business system* has fixed a particular value to each article which is purchased, or exchanged in the market. Hence punishments are spoken of as being set off against crime. Or punishment is spoken of as being given in exchange for crime, or *against* crime. And although from a slight view, this may seem anomalous; yet from a close examination, no eccentricity will be found in it. To him who is ignorant of the true import of *for*, the expression, "Pennsylvania gives severe punishments *for* crime," conveys the idea that Pennsylvania inflicts punishment to *procure* crime—and, that she is bent on *promoting*, instead of *preventing* a violation of her laws! But to him who understands *for* as meaning *against*, this expression is just, and beautiful. The *sections* in the following sentences, have the same grammatical import:

1. Pennsylvania gave D. imprisonment *for* his crimes.
2. Johnson gave D. cash *for* his corn.

In both, the idea is that, one thing is set off against another: in the first, the imprisonment is put against the crime; in the second, the idea is, that the cash is put against the corn. It is in both cases a matter of exchange: Pennsylvania had received the crimes of D. and she gave him imprisonment *in exchange*. Johnson received the corn of D. and he gave him cash *in exchange*.

6. "And if any mischief  
follow, then thou  
shalt give life - - (for life,)
7. eye - - - (for eye,)
8. tooth - - - (for tooth,)
9. hand - - - (for hand,)
10. foot - - - (for foot,)" *Ex. xxi.*
11. "To give his life a  
ransom - - - (for many,)" *Matt. xx.*

That is, to set his life off in the character of an *equivalent*, against the many who were lost in the fall of Adam.

12. "Or what shall a man  
give in exchange - (for his own soul?)" *Mark viii.*

## II. RESISTIVE . . . EDICATORY.

13. This root is good - (for a cough.)

That is, this root is good to oppose, or subdue a cough. As he who *for*s another, is opposed to him in *place*, so is this root opposed to a cough in *action*.

14. "Alkalies are good - (for the heart-burn,)"

That is, they are good to *resist* the heart-burn.

15. Every man should  
provide clothing - (for winter.)

That is, clothing to resist the cold of winter.

This, 15, may seem to many to fall under the ADAPTED-TO E-DICATORY. Upon this point, I shall make a few reflections under this dicatory.

II. PREVENTION E-DICATORY.

16. "She wrapped him  
close - - (for , catching) cold."—SHAK.

That is, she wrapped him close to *prevent* the catching of a cold.

17. "And, - - (for the time shall not seem tedious.)"—SHAK.

That is, as a *prevention* against the time's seeming tedious, &c. This application is obsolete.

II. OBSTACLE E-DICATORY.

18. "John will go where  
he pleases - - (for all) *me.*"

That is, John will go where he pleases, even when all which I can do stands against his act in the character of an obstacle. The plenary state will do the reader no harm :

[John will go where] (he pleases) (for all , , )  
( , , , ) ( , me.)

John will go where he pleases (for *all the opposition*) (*which can be made*) (*by me.*)

19. "Joseph Boston may  
be in Philadelphia, - (for any thing) that I know."

That is, nothing which I know can be put against this fact to *prevent*, to *disprove* it.

20. The roads are bad,  
indeed, but - - (for all) *that I shall go.*

But I shall go even against this *obstacle*. PLENARY : But I shall go (*for*, against all *the impediment*) (*which that fact can produce.*)

II. SUBSTITUTION E-DICATORY

21. John acts - - (for me.)

That is, John is set off against me, as a *substitute* for me.

22. "He gave up the law (for divinity.)"

That is, he substituted one profession for the other.

23. He translated the  
poem line - - (for line.)

That is, he set off a line of English, for instance, as a substitute, *against*, or *for*, a line of Latin.



## II WITH REFERENCE-TO E-DICATORY.

24. It was a great sum - - (for John) to give.

That is, when this amount is placed off against John, much as he who *for*, is against him that is *for*ed, it is great. By the side of John this sum is large—but by the side of *Stephen* this sum is small.

25. "It was young counsel - (for these persons,)

26. and violent counsel - - (for the matters.')

## II. WITH REFERENCE-TO E-DICATORY.

1. I have many apprehen-  
sions - - - (for him.)

2. I have no apprehensions - (for myself.)

DOCTRINE.—From being the name of the act of *approaching* face-wise, *for* has come to convey an allusion, in certain cases, to an approach without any regard to the manner; as, I have many apprehensions *for him*; but I have no apprehension *for myself*.

That is, when I *for*, or approach him, I have many apprehensions, but when I *for* myself, I have no apprehensions. Hence comes the idea expressed in the distinctive title, "WITH REFERENCE-TO."

3. Thus much - - - (for this trait) in the character  
of *for*.

That is, all the above note approaches, or *for*s this trait, the *with reference* to trait.

4. "Thus much - - - (for the progress) of the de-  
luge."

## II. IN THE CHARACTER-OF RU-DICATORY.

5. I took him - - - (for a good man.)

6. They were taken - - - (for brothers.)

7. "I hear - - - (for certain,) and do speak the  
truth."—SHAK.

8. "He quivered with his  
feet, and lay - - - (for dead.)"—DRYDEN.

9. We took you - - - (for the President.)

10. "Let her go - - - (for an ungrateful woman.')

11. "I took this note - - - (for the messenger) of love."

DOCTRINE.—To place *for* at the beginning of insentensic sections that describe the *character* in which the thing mentioned in the superior section, is taken, is not inconsistent with the primary import of this preposition. Primarily, it was the province of *for* to denote the

person *face-wise*. From this *particularity* in the *character* of the approaching act, *for* has come to convey an allusion to *character*. Hence *for* has come to be the first word in the insentensic sections which mention the exact character in which a person, or a thing is taken; as, I took this note *for good money*.

That is, I took it in the character of good money. Or *good money* is the character in which I took the note.

Had the *primary* import of *for* been the act of approaching an individual in *various characters*, or *ways*—or had this word been applied to the act of approaching without any particular *manner*, or *character* of action, there is no probability that this preposition would now be employed to convey an allusion to the character in which a thing is taken by a person.

## ‡ II. DESTINATION EDICATORY.

12. "We sailed from Boston - - (for Texas.)"
13. "We sailed from Peru - - (for China.)"
14. "We sailed directly - - (for Genoa.)"

DOCTRINE.—The word, *China*, is the name of a city, a place. This word without *for* conveys no idea at all of a place of *destination*. The addictive import of the word, *China*, is quite different from the condietive import of "*for China*." "*China*" signifies a city, but "*for China*," as used above, signifies a place of destination.

The word, *for*, primarily, was the name of an act which always had a *destination*; for he who was foreing, approaching another *face-wise*, was bound to a certain port, so to speak: the other person became a sort of place of destination: the foring person was constantly making *for*, or *forwards* to the other individual. Besides, the formality of the act of foring, is indicative of some fixed purpose. The act was done *face-wise*—*face* toward *face*, as is seen in the cut.

This *formal* act would naturally raise in the mind of him who was fored, the idea of a fixed purpose in him who was foring. The act of foring, then, was connected with a *particular place*, a *special port*, and with a *fixed purpose*. And, as these are two things which constitute a *destination*, with what marked propriety is *for* employed to convey the notion of *destination*? *Design*, and *place* are the elements of *destination*.

## ‡ II. CONDUCTIVE-TO EDICATORY.

15. It would be - - - (for his health) *to exercise*.
16. To be just is - - - (for the general good,
17. To withdraw would be - - (for his honour.)
18. It would be - - - (for his comfort) *to retire*.

DOCTRINE.—Originally, *for* in the form of *fore*, signified the act of approaching an individual, not in the direction of his *side*, nor in the direction of his *back*, but in the direction of his *face*. And, as the *face* is a token of *favour*, of *good*, *for* has come to be used where the sectional thing is to receive some *good* from the act, or measure, mentioned, either before, or after the section; as, To tell the truth is *for* his credit.

That is, to tell the truth is for the *good* of his credit. Or, the telling of the truth will not be against, but in *favour* of his credit.

That the face is employed as an emblem of *good*, of *favour*, is obvious from the following instances:

1. "Hide not thy *face* from thy servant because he is in great trouble."

2. "Wilt thou for ever cast us off,  
And still neglect our cries?

Why should we seem like men abhorred,  
Or banished from thy *face*?" (from thy *favour*.)

It was the *face* that conducted him who *for*ed, to him who was *for*ed. The act of *foring*, then, had much to do with the *face*; and the *face* has much to do with the *favour*, *good*—much to do with the idea of *promoting* the object for which one approaches, or *furs* another. For if I approach an individual for aid, and he turns his *face* from me, the conclusion must be that the attempt at procuring aid from him, will be fruitless. The moment his *face* is turned from me, the idea is indicated that my approaching him for favour, will not be *conducive* to the object for which I approached him. The face, too, has much to do in giving, and denying favour by its clear expressions either for or against the appeal. The face, however, is never used as an emblem of *ill*, of *negation*—it is indicative of *good*, of *favour*, in all instances where it is employed. And, as the act of *foring* leads to this emblem of *good*, so the word, *for*, has come to be used as the sign that the act, or measure, mentioned in connection with the sections, will lead to the *good*, to the *favour* of this thing; as, it is for the cause of general education to establish public schools.

*Foring* leads a person to the *face*—the *face* is a prominent token, or emblem of *favour*, of *good*—hence *for* has come to convey the idea of one thing's conducting to the good of another.

## II. NEGATION E-DICATORY.

19. "He is able to walk - - - (for aught) *I know*."

That is, nothing which I know is a *negation* of the idea that he can walk.

20. (For aught) *is generally*  
known, John Boston is honest.

21. "The President is in the city - (for aught) *is known*."

## II. BENEFIT E-DICATORY.

22. I write - - - (for Mr. Adams.)

DOCTRINE.—The face is often alluded to in the scripture, as a token of favour. And, as *for* was the name of the act of approaching, which is closely connected with the *face* of each person, *for*, like the face itself, has come to convey an idea of *favour*. From conveying an allusion to *favour* it has naturally come to make an allusion to *benefit*. It was done for me.

That is, for my benefit.

If you will not go for him, you will certainly go for *yourself*.

That is, if you will not go for his benefit, you will certainly go for the benefit of yourself.

23. He works. - - - (for his brother.)

24. "For he loveth our nation; and he  
hath built a synagogue - - (for us.)"

25. Will you carry this note - - (for me?)

26. "I will go to Boston - - (for you) *for ten dollars.*"

## II. IN FAVOUR-OF E-DICATORY.

### III. *Support Ex-e-dic-a-tory.*

27. Is there a good reason - - (for this course) *of conduct?*

28. Is there a good cause - - (for this distinction)  
*among men?*

29. "But this argument does not make (for the defendant.)"

30. "There is a natural, imputable,  
and eternal reason - - (for that, ) *which we call virtue, and against that which we call vice.*"

DOCTRINE.—The idea is that the reason here mentioned, *for*, approaches, comes up to virtue, much as one person was said to *for* another. And the reason *for* virtue, presses up to virtue, to support virtue—hence the idea of *in favour of*.

The act of *foring* from its very nature placed *face* opposite to *face*. It was an act the manner of which was controlled entirely by *faces*. Hence *for*, the very name of this act, has come to be used as the face itself is frequently used, as a sign of *favour*. "Hide not thy *face* from thy servant because he is in great trouble."

*Foring* is a *face* action—the *face* is a token of *favour*—hence the name of this *face* act, has come to be employed much as the face itself.

### III. *Partial Ex-e-dic-a-tory.*

31. I am - - - (for a free trade.)

32. He was - - - (for a republican government.)

33. Is he - - - (for a limited monarchy?)

34. "Aristotle is - - - (for poetical justice.)"

35. In this country, every man is - (for himself,)

36. and all - - - (for the government.)

## II. PURPOSE E-DICATORY.

III. *Benefit Ex-e-dic-a-tory.*

37. Was this instrument made - - (for James ?)  
 38. Were men born - - - (for kings,)  
 39. as beasts are - - - (for men ?)

DOCTRINE.—The idea of purpose is quite naturally derived from the *as of foring*. The act itself is indicative of purpose.

III. *Procurative Ex-e-dic-a-tory*

40. I went - - - (for my book.)  
 41. He is ever waiting - - - (for some expected good.)  
 42. "I am looking - - - (for my brother) *every day.*"  
 43. I apply to this court - - - (for redress.)  
 44. and - - - (for protection.)  
 45. He was sent to me - - - (for money.)  
 46. "He wrote - - - (for money.)"  
 47. Men generally write - - - (for fame.)  
 48. I am ready - - - (for you.)  
 49. I have prepared - - - (for you.)  
 50. He is now in search - - - (for arguments.)  
 51. Let him recur to antiquity - - (for examples.)

III. *Use-of Ex-e-dic-a-tory.*

52. Hats are made - - - (for the head.)  
 53. This coat is - - - (for John Boston.)  
 54. This glass is - - - (for that room.)  
 55. This knife is good - - - (for pens.)  
 56. That knife is good - - - (for nothing.)  
 57. The osier is good - - - (for twigs.)  
 58. and the poplar - - - (for the mill.)  
 59. "It is not - - - (for me) *to control the sea.*"

That is, this *use of me*, so to speak, is not the purpose for which I was intended.

## II. LOT E-DICATORY.

60. It was reserved - - - (for America) *to leaa the world to democracy.*

That is, it was the part, fate, or division, which fell to America as her lot.

61. It was not - - - (for Adam) *to withstand the temptation of the forbidden tree.*

62. It was - - - - - (for Christ) *to redeem the lost race.*  
 63. It is not - - - - - (for me) *to dictate to you, gentlemen.*  
 64. It is not - - - - - (for him) *to control the seas.*

## II. AUXILIARY INSENTENSIC E-DICATORY.

65. "Moral consideration can no way  
 move the sensible appetite, was  
 it not - - - - - (for the will.')

That is, did not the will FOR, or come up to the AID of moral consideration, moral consideration could not move the sensible appetite.

In some instances, FOR exerts its influence over the section of the insentensic diction thing; and in others, over the section of the trunk order or the verb thing:

1. Henry cried out *for anguish.*
2. He gave a *dollar* for the book.

In the first, FOR renders the anguish the CAUSE of the crying out. In the second, FOR exerts no influence over the book, the section thing, but exhausts its influence upon the DOLLAR, a section of the trunk order thing, in causing 't to stand against the book in VALUE.

In the instance, "FOR THE WILL," FOR exerts its powers upon the will in bringing it up to the aid of the will in moving the sensible appetite. The will FORs the appetite to bestow a help, a good, a favour, upon it in aiding it in the work of moving the appetite.

66. He could not pay his debts, was  
 it not - - - - - (for his friends.)

That is, he could not pay his debts did not his friends FOR him, and favour him with their aid.

67. I should go was it not - - - (for my brothers.)

That is, was it not that my brothers press up to me, or for me with their aid in helping me not to go. This section, however, except in FORM, belongs to the PRE-VENTION INSENTENSIC EDICATORY.

## II. CAUSATIVE INSENTENSIC E-DICATORY.

68. "He cried out - - - - - (for anguish.')
69. He cannot pay - - - - - (for the want) *of means.*  
 70. ("For this reason) I  
 cannot believe the report."
71. "With fiery eyes sparkling - - - (for very wrath.')
72. "That which we - - - - - (for our unworthiness,)  
*are afraid*
73. to crave, our prayer is that God - - - (for the worthiness) *of his Son would vouchsafe to grant.'*

74. The inhabitants suffered . . . (for provision,) . . .  
 75. and . . . (for wood.)-

DOCTRINE.—The act of *foring* seems well calculated to raise the idea of a *cause*. The act is a *formal* one; *face* against *face*, as in the cut. This formal act would hardly be performed without some certain *cause* to produce it. Nor is it at all likely that the person forced, could witness this formal approach without some *mental* inquiry into the cause of the event. From having been the name, the sign, of an act which is replete with *cause*, *for* has come to begin sections which are founded upon the *cause*, as, "The man was hanged *for* the crime of murder," John was afraid *for* to return

76. He was afraid . . . (for to meet his opponent.)

"To meet his opponent," is the cause of the fear, and is taken as a truncated, half section.

## II. PASSING-THROUGH INSENTENSIC E-DICATORY.

77. "Henry travelled . . . (for three hours) together.  
 78. They hold their offices . . . (for life.)  
 79. "They rode . . . (for miles together.)"  
 80. His nod has decided all causes in Sicily (for these three years.)

DOCTRINE.—The import of the distinctive word which is compounded of *passing*, and *through*, is aptly derived from the action of which *for*, or *fore*, was primarily the name, or sign. To *for*, was to pass from the place of departure *through* all that space which fell between the foring, and the *forced* person: Hence *for* has come to mean *passing through* the entire time, or the whole space in distance, mentioned in the section. *For* denoted *passing*; nay, more, it signified *passing through*. To *for* an individual, was to pass *through* all the space which lay between him who was to *for*, and him who was to be *forced*. *For* demanded the performance of the *entire*, the *whole* act.

Remark.—*For* is the only preposition which can be conjoined to a section. And where it is so conjoined, the whole is taken as one section; and the half section part is the noun to which *for* is conjoined; as, He went to Boston *FOR* to see his friends.

In such instances, the whole section, is a trunk section, of the trunk order, having as clear a indictive character as any other section which begins with *for*. Generally, however, this kind of

section is for the PURPOSE EDICATORY, and *Procurative Exedictory*; as, "What went ye out *for to see*?"

2. *For* is often an adverb; as, He was called *for*,

Class the following sections which begin with *for*.

"It is *for* us to show that our religion, is the religion of the Bible."

2. "There are tears *for his love*, joy *for his fortune*, honor *for his valor*, and death *for his ambition*."

3. "As I slew my best lover *for the good* of Rome, I reserve the same dagger *for myself*, whenever Rome demands my death."

4. "Now, *for so many glorious actions* done,  
*For peace* at home, and *for the public wealth*,  
I mean to crown a bowl *for Cæsar's health*."

5. "He digged a place *for the vine-vat*."

6. "A motion was made (*for an order*) (*for a writ*,) (*for the election*) of a burgess (*for to serve* , , , ) in parliament (*for the borough*) of Old Sarum."

7. Will you work (*for me*) *for six days*) *for two dollars* (*for each day*?)

8. I have a hat (*for each man*.)

Illustration of the diction of the *Of*. Source,—(from off.)  
sections which begin with *of*.

I. Sourcitive

Re-dic.

## II. MATERIAL INSENTENSIC E-DICATORY.

1. "This cloth is made - - - (of good wool.)"

DOCTRINE.—*Of* denotes that the following thing is the source of the preceding one. It is thought to be a contraction of *off*, with which in one respect it is nearly synonymous. "The fruit of the vine."

That is, the fruit which has sprung *off* from the vine. The word, *of* seems not only to inherit the *significant* character, of its parent, *off*, but to possess also a *sourcitive* one for which it is indebted not to *off*, but to the power of custom. The truth is that men saw the convenience of having a word in our language, which would express not only the idea of one thing coming from another thing, but that it comes from the other thing as its source. *Off*





denotes the idea of departure, but not that of *source*—and to furnish this word, they have dropped one *f* in *off*, which makes *of*. And to give *of* its import, they have retained the import of *off*, and added that of *source*. The figure which has been selected to represent this word (*of*) is the sun, the great source of light, heat, &c. &c.

*Of* imports *source*—and as the sun is the source of so much, the sun is presented as the general meaning of *of*.

This cloth is made *of* good wool.

*Of*, here means *source*, and is used to show that the wool, called good, is the source *off* from which the cloth sprung. This cloth is made, taken *off* from good wool. Now, as light and heat, spring off from the sun, so does the cloth spring off from the wool. Attend to the following remark :

As the sun is the source of light, and heat, so is the thing mentioned AFTER *of*, the source of something mentioned BEFORE *of*.

2. This hat is made - - (of fine fur.)

3. This is a man - - (of genius.)

That is, his *mind* has been derived principally from *genius*. Or, *genius* is the source whence his mind, or his powers of mind, have been formed, constructed made. The word, *man*, as here used, does not include the *person*, the *body* of the individual—it includes the mind only. It is an instance in which the *whole* is put for a *part*. It is a *synecdoche*—a common figure in which a *part* only may be put for the whole, or the *whole* for a part.

It is held by the old school grammarians, that the leading idea of this section, is that of *possession*. From a *slight* examination this notion seems plausible enough.

“This is a man *of* genius.”

Well, say, they, if he is a man *of* *genius*, he must *possess* *genius*, This mode of reasoning, however, would lead to very absurd results; for every thing which is formed out of materials, must be in *possession* of the materials from which it is made. Hence the section, “*of* leather,” in the following period, is *possessive* in its diction :

“These shoes are made *of* leather.”

That the shoes which are made from leather, *possess* leather, cannot be questioned for one moment. But it may well be questioned at all times, whether the notion of *possession*, is the *expressed* idea

in the section which mentions the *material* from which the thing is made by the maker.

“The shoe is made of *leather*.”

The *expressed* idea is that the leather is the *material* out of which the shoe is derived. The *inferred* idea is the shoe *possesses* the leather. This is a natural result—who does not know that a shoe which is constructed out of leather, has leather in, and about it? The *kind* of *possession*, however, which is here inferred by the mind, is not *legitimate* possession. To render the possession *legitimate*, the shoe should be formed, and exist independent of the leather which, the old school grammarians say the shoe possesses. *Legitimate* possession of *leather* by a shoe, does not require that the shoe should be formed out of leather; it may be made of *cloth*, of *silk*, of *paper*. The shoe must be *made* before it can *begin* to possess leather, or any other thing. Hence it may be made of *cloth*, and possess *leather*, just as quickly, just as soon, as it would was it constructed from leather. If the shoe is made of cloth, it will possess leather as soon as *leather* is put into its possession; and, if it is made of leather it will not possess leather till leather is put into its possession. A thing cannot be said to possess that of which it is made! To give a shoe *legitimate possession* of leather, a piece of leather must, in some way or other, be placed *within* the shoe. This, however, cannot be done till the shoe exists, hence a paper shoe may possess *leather* as well as a *leather* shoe!

Again, does it seem likely that the word, *of*, has been formed from *off* to mark *possession*? Has it ever been known that *off*, the parent of *of*, conveys any allusion to *possession*? The truth is that the mind, in matters of words, not unfrequently performs a sort of *legerdemain* operation upon itself: from the ease with which it comprehends the *inferred* idea, it adopts the *inferred* one for the *expressed*. The mind generally cheats itself in this way in instances in which the *inferred* idea is not inconsistent with the *general* notion of the sentence; and the *expressed* one is more difficult to apprehend. To prevent this fraud of the mind upon itself, the reader should give his sole attention to the *expressed* idea. It is not difficult to see in what way the old school grammarians have come to the conclusion that the section in the following sentence has a *passive* import by *expression*:

“This is a man of *genius*.”

They have *unwittingly* neglected the *expressed* idea, because no *absolute* harm could result to the general idea, from substituting the *inferred* one for the *expressed* one. The *expressed* idea is that *genius* is the *source*, so far as the material constitutes the *source*.

of the mind. Not that the mind is *all* genius, but that *more* of this scarce ingredient, has been used than is generally employed in informing minds. Is the shoe that is said to be made of *leather*, *al'* leather? Certainly not—it is made up of *thread*, *pegs*, *cloth*, and *leather*. The main material is *leather*—hence we say the shoe is made of *leather*; or, the shoe is a *leather shoe*.

Before *of* had been formed, men must have felt the necessity of having a word with which to begin those sections that mention the *material* out of which the thing, named in the trunk word, and in the trunk section, is made. In providing such a word, they fell upon *off* as the material out of which to form it. They must have selected *off* as the material for *of*, for two reasons. First, *off* required but little alteration to render it suitable in *form*—the omission of one *f*. But secondly, and mainly, they selected *off* from which to form such a word, because *off* had a meaning which they desired the new word to have. And *of*, like *off*, in all instances, denotes the idea of springing from, coming from. To this idea of *from*, men conjoined that of *source*; hence *of* was made such a word as men saw was necessary in the expression of thoughts concerning that source from which things are formed, or derived. *Of*, then, signifies that the thing mentioned in the section which *of* begins, is in some way, in some sense, or other, the *source* of the thing mentioned in the superior section.

4. "He is a man - - - (of decayed fortune.)"

That is, he is a man, so far as his *condition* is concerned, of a *new creation*. From whose hands has he now fallen? From those of a decayed *fortune*. In *condition*, he is a new creature—and, with propriety may it be said, that he is the son, the offspring of a *decayed fortune*.

He is a man whose condition is that of a decayed fortune.

That is, whose condition is that condition which has proceeded from a decayed fortune; or which has been formed out of a *decayed fortune* somewhat as a shoe is formed out of *leather*. In other words, the *decayed fortune* is the material out of which the *condition* is formed, much in the same way in which the *leather* is the material of which the shoe is formed. The expression is a *figure* in which the *man himself* is put for his *condition*. It is what the old school men call a *metonymy*.

A *metonymy* is a figure which mentions one thing with a view to point out *another* with which it has an *index* rela-

tion. The man is mentioned as an *index* to his *condition*. "He is a man of *decayed fortune*."

5. "John Brown is a man - - (of straw.)"

If the old school men are correct, the idea here is that John Brown *possesses* straw! But, if the new are correct, the idea is that he is made of materials which are about as *efficient* in the production of a *man*, as is the *straw* of which *human scare-crows*, sometimes placed in fields of corn, are constructed by farmers. To show that a shoe is not good, we may show the *materials* of which it is made: so to indicate that a man is not *efficient*, we may show the materials of which he has been made: he is a man of *straw*.

Then again, to indicate that a man is a *man*, we may mention the materials out of which he is formed: he is a man of *genius*, and *judgment*. That is, a man whose mind has been constructed out of the very best materials.

6. "He is a man - - (of an unblemished character.)"

This, too, is *metonymy*: the man is mentioned in order to arrive at his *reputation*. He is a man of an *unblemished character*. That is, he is a man whose *character* is formed out of an *unblemished character*. Every man's character is not made out of such good stuff.

7. "The wickedness - - (of the human heart) is obvious."

Here, by *the human heart*, is meant the leading passion of the human heart. Hence the idea is that *wickedness* is the material of which this passion is made, or formed.

8. "They are - - (of this opinion.)"

*They*, here, means their *doctrine*, their *belief*, their *sentiment*. Hence the idea is that this *opinion* is the *material* out of which their *sentiment* is formed.

9. "If he found any - - (of that way.)"

That is, if he found any person whose religious *doctrine* was made, or formed, out of that way. That is, out of that way, or system, which Jesus Christ revealed to man.

10. He has a knowledge - - (of man.)

That is, man is the material from which this knowledge is formed. But the word, *man*, as here used, does not mean the human race—it means the *nature* of this race. Hence the true idea may be better seen from the following:

He has a knowledge of the *nature* of man.

That is, the *nature* of man is the *material* from which the knowledge in question is derived. Some how or other, the *nature* is worked up into ideas; and these are *knowledge*. But is the *nature* worked up into ideas as leather is worked up into shoes? O, no!—nor is this particular method of working the *nature* up into ideas, necessary to render the *nature* a *material*. The mind, some how or other, extracts, draws, the nature of man from man, into itself, and constructs, by its own operation upon this nature, such ideas out of it, as are denominated knowledge. Say for instance, that one of the ideas which are denominated a knowledge of the nature of man, is that the human heart is *prone to evil*. Now this *proneness* must be the very *material* from which this idea is formed.

11. "The foundations were made - (of precious stones.)"
12. "The first foundation was - (of jasper.)"
13. "The second, was - (of sapphire.)"
14. "Does he faithfully discharge the duties - (of his office?)"

His entire office is cut up into parts, and thus made into different duties. Each part is the material from which a distinct duty is formed.

15. "The state - (of moral purity) is a happy condition."

That is, the *state*, the *condition*, which is made from the *material*, called *moral purity*, is a happy state.

16. "This lad goes by the name - (of John.)"

That is, he goes by that name which is made out of the material, *John*. Or, the word *John*, is the material out of which the name by which this lad goes, is made.

17. A binominal root is composed - (of two parts.)
18. "They platted a crown - - (of thorns.)"
19. I saw a sea - - - (of glass.)
20. "They made clay - - - (of the spittle.)"
21. "Ye are - - - (of this world.)"

That is, your leading *character* is a *composition* of worldly materials.

22. He has a singular kind - - (of nose.)

A kind is a class, made up of individuals, having the same characteristics. Hence these individuals are the source of the kind—the *source*, inasmuch as they are the *materials* out of which the *kind* is made, or formed.

23. Give me a loaf - - - (of bread.)

That is, a loaf which is made out of the material that is called bread.

24. James got a loaf - - - (of sugar.)

This loaf it seems is made, not out of bread, but out of sugar.

25. Give me a pound - - - (of tea.)

Give me a pound—but from what shall this pound be derived? What material shall be used in forming, in making, this pound? *tea*. The pound, then, shall be made out of *tea*.

26. "I saw the body - - - (of Samuel Jones.)"

From what material was this body made, which I saw? from the human matter, called Samuel Jones. Samuel Jones, then, is the source of this body, by being the material of which the body was formed, or made.

27. "I live in the city - - - (of Philadelphia.)"

"Live in what city?" I will answer your question by telling you the *material* out of which the city is made: I live in the city of *Philadelphia*. That is, the city in which I live is that city which springs off from, or out of, that place which is called *Philadelphia*.

28. Henry lives in a house - - - (of stone.)

Lives in what house? Let this question be answered by naming the materials of which the house is constructed. "Henry lives in a house *of stone*."

29. "Language is the principal vehicle (of thought.)"

GOOLD BROWN'S GRAMMAR.

The impropriety with which this sentence is marred by an improper use of *of*, has led to its introduction in this place. It has been said that in matters of words, the mind not unfrequently cheats itself by *unwittingly* substituting the *inferred* meaning of a sentence, for the *expressed* one. This instance by Mr. Goold Brown, is well calculated to sustain this position. Men, in general, upon reading this sentence, would disregard the *expressed* idea of it, and, from the nature of the subject, fix upon an *inferred* one. The *inferred* idea is that language is a vehicle which is employed *for the purpose* of communicating thoughts. The *expressed* idea, however, is that language is a vehicle which is made out of *thought*, much as a *cart*, or any other vehicle is made out of *wood*, and *iron*.

1. "Language is a *vehicle of thought*."
2. A river is a - *stream of fresh water, &c.*

Does the section, of *fresh water*, indicate the *purpose* of the stream? O, no—this section tells of what the stream is made: a river is a stream of *fresh water*. A river is a stream—a stream of what? That is, what *matter* is it of which this stream is formed? Is the stream made of *brandy*? No. Is it made of *cider*? No. Is it made of *liquid metal*? No. The stream is made of *fresh water*.

1. "Language is a *vehicle of thought*."
2. A river is a *stream of fresh water, &c.*

Will the reader examine these two sentences in *juxtaposition*?

A stream is something which must be made out of some *material*—hence, "*of fresh water*" is subjoined, to show the material of which this stream is made.

A vehicle, too, is a thing which must be made out of some *material*—and, as "*of thought*" is subjoined to *vehicle*, in the same way in which "*of fresh water*" is subjoined to *stream*, is it not as obvious that the *thought* is presented as the *material* out of which the vehicle is constructed, as it is that the *fresh water* is presented as the matter, or material from which the stream is formed?

This is the *first* sentence in the preface of Mr. Goold Brown's *compilation* on English grammar, which he calls "HIS FINISHED LABOURS." But this is not the only instance of an author's having *finished* his labours before his task of *qualification* had been half completed! *Of* is rarely used in that section which is founded upon a *purpose*. In speaking of the purpose of a building, one would hardly say, A house *of corn*! He, who had not been led astray by Mr. G. B.'s Grammar, would say, A house *for corn*. Nor would any one, not taught by Mr. G. B.'s "FINISHED LABOURS," be likely to use *of* in speaking of the *purpose* of an instrument; as, This is a knife *of carving*! He would probably say, This is a knife *for carving*—Or, this is a *carving* knife. Now, language, like a knife, is an *instrument*, and, in speaking of it in reference to its *use*, *for* must begin the section; as, Language is a vehicle *for* the communication of thoughts.

But in speaking of this instrument in reference to the *materials* of which it is made, *of* must begin the section; as, Language is a vehicle *of* articulate sounds, and alphabetic characters. Or, language is a vehicle *of signs*.

30 Where did he get this amount - (of cash?).

By being the material out of which the amount is made, the cash is the *source* of the amount. An amount derived, made from, what? Is the amount formed, derived, from *wood*, from *hay*, from *butter*, from *paper*, or from *money*? from money. An *amount*, a number, a company, a family, &c. are *things* which must be made from some kind of *materials*—and, when we speak of these things in reference to the materials of which they are formed, the section begins with *of*. *Of* is the great, the distinguished, *source-alluding* preposition in the English language. The *amount*, the *number*, the *family*, is the *thing*, made, is the piece of *mechanism*, formed; and the section which follows, is employed to mention the material, used in the formation of this thing.

31. There is a number - - - (of men) *here*.
32. There was a family - - - (of five persons.)
33. There was a convention - - - (of Pennsylvanians.)
34. There is a society - - - (of ladies.)
35. Should there not be a convention - (of nations?)
36. There was an assemblage - - - (of boys) *in the street*.
37. There is a large collection - - - (of water) *here*.
38. Three individuals - - - (of the jury) *are out*.
39. Four , - - - (of the company) *returned*.

That is, four *individuals* of the company returned. From what did these four individuals spring? They sprang off from this company. The company, then, is spoken of in the light of a material from which these four individuals have been derived. The side of leather is that from which the shoe springs—the side of leather affords, gives, yields, the shoe; and the entire company affords, gives, in the capacity of a *material*, these four individuals. But in what *sense* does the company afford them, give them? Does the company create them, form their bodies, and souls? O, no—in the act of the creation of their bodies, and souls, these four individuals were given to *themselves*. They, however, for some purpose, or other, had united themselves with others in the formation of a *company*, an *artificial* being, compounded of several *entire natural* beings. These four natural beings, therefore, withdrew in a *certain sense* from the community, and became mere *parts* of an *artificial* being which became a member of the community from which the four individuals, and all the others in the company, had withdrawn in the creation of this company. These four individuals, while members of this company, were to the company, what the fingers, the arms, or the *ears* of a human being, are to himself.



They were not *whole* beings—as members of the company, they were not individuals, but mere *parts* of the *artificial frame-work* of this compound being. But on leaving the company, these mere *parts* of the artificial being, became *entire natural* beings. Here, then, is a new creation—four of the *bones*, so to speak, of the artificial being, were converted into entire natural beings. These four bones, these four simples, in this point of view, became the *materials* from which the four entire beings were formed.

40. A company - - - (of thirty individuals) *was formed.*

A company was formed. Out of what? out of *thirty individuals.*

41. A company - - - (of thirty individuals)

42. - - - (of Philadelphia) *was sent.*

From what materials was this company formed? from *thirty individuals.* And from what materials were these individuals formed? from *Philadelphia.* What, from the *place*, called Philadelphia? O, no—but from the people who reside in this place. The shoe is taken out of the side of the leather; the nail, out of the bar of iron; the coat, out of the roll of cloth—and this company, out of *thirty persons*; and the thirty persons are taken out, made out, of the Philadelphians. Who does not hear the remarks, that our legislature is composed of *bad materials*, that our congress is made of the *wrong stuff*; that this, or that jury is formed of *mixed materials*? But it may be replied that these are *figures.* Admitted—so, too, are the instances on which I am commenting, figures—they are figures, however, which have sprung out of the close *analogy* between the *material*, employed in the formation of a shoe, a nail, a house, a table, &c., and those beings, or individuals of which, or from whom, a *company*, a *society*, a *number*, &c. is made. Thirty individuals, then, are presented in a figure of speech, as the materials out of which a company is formed. And the Philadelphians too, are presented in a figure of speech, in the *character* of the *materials* out of which the thirty individuals who are worked up, who are manufactured, into this company. I ask for nothing more from the old school grammarians: I desire nothing but the true *character* in which things are presented—and it is of little moment to my purpose, whether that character is presented in a *figure* of *speech*, or in a *literal* expression, in a *golden tankard*, or in a *tin* basin.

43. This is a matter - (of business.)

44. This book is a system - - (of English Grammar.)

45. "A part - - - - (of the planetary system)  
*can be seen only, by the aid of a telescope."*
46. He has paper - - - - (of every kind.)
47. They have hats - - - - (of all descriptions.)
48. He lives in a singular kind - (of house.)
49. I will call in the course - (of the day.)

That is, I will call sometime within the entire *course*, entire *amount*, which is made out of this day.

50. "This child is the very picture - (of his mother.)"

In what way is the mother the material out of which the picture is formed? The mother herself is put for her *features* which are the materials out of which the *picture* is formed. The mother's features have been communicated to her child; and these features constitute that resemblance of the child to the mother, which is called the *picture*. That is, the *resemblance* is called the picture.

51. This is the portrait - - - - (of John Banks.)

That is, John Banks has been worked up by the painter, into a portrait: his *features*, his form, size, &c. &c. have been used as the materials out of which the artist has made, has constructed this portrait.

52. "John went to Boston in the year (of 1840.)"

1840 is the matter, the material, out of which the very year in which John went to Boston, is made.

53. His conduct was a course - - - (of deceit.)

The matter, the material, of which this *course* was formed, was *deceit*.

54. A system - - - - - (of general education.)

55. "We have toiled all - - - - (of the night,) and have caught nothing."

That is, all *the time* which is made out of the night.

## II. ACTOR E-DICATORY.

56. "He was led up - - - - (of the Spirit.)"

The spirit was the *source* of this act; hence *of* is properly employed. *Of* is better than *by*—was *by* used, the exact idea might be more easily lost. By the use of *of*, we are informed that the Spirit was the very *actor*; for *of* signifies that the act of leading was derived directly from the Spirit. And, as this precise notion,

or fact, could not be expressed by *by*, the translator has used the right preposition. To say, the house was built *by* John, is not to say that John *did the work* of building it. This is obvious from the numerous instances in which *by* is employed in sections which are founded upon those merely *paid* for the work, or who merely superintended, either directly, or indirectly, the general, or several acts which accomplish what is said to be done in the superior section.

1. "These houses were built *by* Stephen Girard."

2. "The temple was built *by* Solomon."

3. "This house was built *by* the government."

In these instances, the sectional beings are not the *actors*.

57. "Being forty days tempted - (of the devil.)" *Luke iv. 2.*

58. "And ye shall be hated - (of all men) *for my name's sake.*"

59. "My house shall be called - (of all nations) *the house of prayer.*"

60. "They were baptized - (of John.)"

## II. AUTHOR E-DICATORY.

61. "Salvation is - - - (of the Lord.)"

The *source* character of the Lord lies, not in his being the material, not in his being the *actor*, but in being the *author*. An author is more than an *actor*.

62. "This is the grammar - - - (of L. Murray.)"

That is, L. Murray is the source, not the owner of the book. And, as the *sourcitive* relation to the book, lies in his being the author of it, this section is of the *Author* E-dicatory. The word, *author*, indicates the way in which he is the *source* of the book.

63. "This lad is the son - - - (of Mr. Jones.)"

That is, this lad sprang off from Mr. Jones, he, Mr. Jones, being the lad's *parent*, or his *author*. Mr. Jones is here presented as the *author* source, as the *parent* source, of the lad.

## III. Character Ex-e-dic-a-tory.

64. "Mr. Jones is the *father* - - - (of this lad.)"

It is not here pretended that Mr. Jones himself is the offspring of the *lad*: it is contended that only the *father* character of Mr. Jones, is the offspring of the lad. Hence this lad is the *author* source of the *fathership*, so to speak, of Mr. Jones. Whence is the

*fathership* of a man derived ? from his *child*, his *offspring*—no man can become a *father*—the offspring alone gives the *father* character. The offspring is the *source* of the fathership, inasmuch as it, the offspring, is the *author* of the *fathership*.

65. Mrs. Mary Davis is the *mother* - - (of Miss Jane Davis.)

That is, the *mothership* of Mrs. Mary Davis has been, derived from *Miss Jane Davis* Miss Jane Davis has given, or produced, this *mothership*—hence she is the *author* of it.

66. “ Mr. Jones is the *father* - - (of this lad.)”

67. “ Miss Mary Davis is the *mother* (of Miss Jane Davis.)”

“ Of *Miss Jane Davis*,” a plenary unbroken section, *sourcitive* rudictory, *author* E-dictory, *character* Exedictory,

*uni*-relation, belonging to its super section Sense Reading:

“ Miss Mary Davis, is the mother of *Miss Jane Davis*.” “ *Sourcitive*” indicates that Miss Jane Davis is the source ; *author* indicates that she is the source by *producing* something ; and “ *character*” indicates what it is which she as an *author* has produced. She has produced the *mother* character.

68. Mr. James is the *father* - - (of three sons,) and

69. (of two daughters.)

It may be said that these instances prove too much, and consequently, destroy the whole; no man can be *three fathers*, much less can he be *five*! Each offspring must render Mr. James a *father*—hence the three sons, and two daughters must render him *five fathers*! Ah! and is the man who is made *president* of any society, by five different elections, and at five different times, multiplied into *five presidents*? Nor does he who is president of five different societies at the same time, suffer such a numeral increase as to become *five presidents*? True, he has derived a *presidency* from each society.

Mr. James is the father (of three sons.)

That is, each of the three has given him the *father* character. Mr. James has derived the *father* character from three distinct sources. Says Mr. James, “ I am the father of that boy, of this one, and the one between these two.”

That is, I am *father* off of that one, off of this one, and off of the other one.

70. Genral Harrison is *President* - - (of the United States.)

He derived his *presidency* from, out of, the *United States*, the

United States having been the author of this *official* station, or character. His *presidency* has sprung off from the United States, hence the United States is the source of it.

71. "John is the *brother* - - - (of James.)"

Of what is James the source? of the *brother* character. Let it be supposed that for ten years John was an *only child*. Under this supposition was he a *brother*?

Again, let it be supposed that the birth of James happened immediately after John became ten years of age. Would not *John*, under this view of the case, become a *brother* at the age of ten years? Surely. Is not *James*, then, the *source*, the *author*, of the *brother* character of John?

72. Mr. John Davis is the *grandfather* (of this young lad.)

73. Mr. Nathans was the *uncle* - - (of Mr. Sanderson.)

74. "This lady was the *aunt* - - (of James Harper.)"

75. "Abraham was the *father* - - (of Isaac.)"

76. "David R. Porter is now the *Governor* - - - (of Pennsylvania.)"

That is, the *governor* relation is derived from Pennsylvania.

77. John B. Purcell is *Bishop* - - (of Cincinnati.)

78. This gentleman is a *Bishop* - - (of the Episcopal church.)

That is, the Episcopal church is the *source* whence the *bishoprick* has sprung.

79. Henry Jones is a *merchant* - - (of Philadelphia.)

In order to become a *merchant*, it is necessary that the buyer should have *purchasers*—purchasers, then, are the *source* of that *business* character which is called *merchant*. He that has no purchasers is not a *merchant*. But Mr. Jones has *purchasers* in the Philadelphians—hence the *Philadelphians* are the *source*, the *authors*, of the *merchant* character of Mr. Jones.

80. "Joseph Hewet is the *pupil* - - (of John Foster.)"

The only *source* from which a person can become a *pupil*, is a *teacher*. *Pupilage* is not *natural*—it is something which must be derived from a *source*. Whoever teaches becomes the *source* of a *pupilage*—hence *John Foster* is the *source* of the *pupil* character of Mr. Hewet.

81. I am the *teacher* - - - (of this school.)

My *teacher* character is derived from this *school*. The *teacher*

character of a person must be derived from him, or them, whom he teaches : there must be some one taught, or there can be no *teacher*.

82. James is the *apprentice* - - - (of two masters.)

His *apprenticeship* sprung from two masters—two masters, then, were the *source* of it.

### III. *Property Character Ex-e-dic-a-tory.*

83. This house is the *property* - - - (of Jane Foster.)

That an *uncleship* of Mr. Nathans (73 Ex.) was derived from Samuel Sanderson, is obvious, for the birth of Samuel Sanderson rendered Mr. Nathans an uncle to Samuel Sanderson. True, Mr. Nathans may have been made an uncle long before the birth of Samuel Sanderson, but, then, he had not been made uncle to *Samuel Sanderson* before Samuel Sanderson made him so. The *uncleship*, so to speak, which is mentioned in the seventy-third instance, is the very *uncleship* of which Samuel Sanderson is the *source* the *author*.

“This house is the *property* of *Jane Foster*.”

What does this house derive from *Jane Foster*?

Mr. *Nathans* derives an *uncleship* from *Samuel Sanderson*. But what does this house derive from *Jane Foster*? The house derives a *property character* from *Jane Foster*. There is but one means of rendering a *house*, a *knife*, a *book*, or any other thing, *property*. This means is an *owner*. If a house can be found for which there is no *owner*, it is not *property*—for *property* is that which is *appropriated*, disposed of, conveyed to some being, or thing as its owner. And from this being, or from this thing to which the thing is in some sense, or other, conveyed, appropriated, the thing itself derives a *property character*. A knife in, and of itself, is a mere *instrument*—but in relation to its owner, it is *property*. Its *property character*, then, springs out of an *owner*. In order to show to whom the house belongs, we show from whom the *property character* of the house, has sprung; as, “This house is the *property* of *Jane Foster*.”

That is, this house has become *property* from *Jane Foster*, she being the *proprietor* of the same. But by what means has *Jane Foster* made this house, *property*? By *appropriating* it, in some way or other, to herself.

The old school grammarians, however, attempt to maintain that *of* means *possession*. Hence, they contend that *Jane Foster* is presented, not as the *source* of the *property character* of the house, but as the mere *possessor* of the house. And the ground on which their

position is sustained, is the simple fact that "*Jane Foster's house*," and *the house of Jane Foster*, are the same in diction. But as this mode of reasoning proves too much, it proves *nothing*. Upon this principle, even *for* may denote *possession*; as, "Have you any hats *for* boys?"

Now, can it be said, because you may substitute the following construction without being misunderstood in the general idea, that *for* denotes *possession*?

Have you *boys' hats*?"

The possessive case, *boys'*, can be substituted for *for* in this instance, as well as for *of* in the other:

1. "The house *of* Jane Foster."

2. "*Jane Foster's* house."

"Have you hats *for* boys?"

"Have you *boys' hats*?"

The idea of possession, is a matter of *inference*, not of *expression*. When a man becomes the *author*, the *source*, of the *property* character of a thing, he generally takes *possession* of the thing—it is generally *delivered* to him; hence he becomes the actual *possessor*. From this circumstance, *of*, the very word which is employed to express the man's *source* relation to the *property* character of the thing, is presumed to mean *possession*. *Of*, however, does not express any notion of *possession*—this preposition *expresses* the fact that the sectional thing is the *source*, the author of *something*; and it is the business of the hearer, or the reader, to ascertain by the means of his *judgment*, what this *something* is, of which the *sectional* thing is the *source*; as,

"The *house* of Jacob shall possess their possessions."

It is indicated by *of*, that Jacob is presented as the *source* of something; and it is the province of the reader to ascertain what the something is, of which Jacob is the source. *Of* does not tell the reader what has sprung from Jacob. The reader must help himself to this fact. A child says to his father,

"Papa, some man is coming."

The child, however, cannot tell what man is coming—this the father may ascertain by employing the proper means. *Of* says to the reader that Jacob is here presented under the relation of a *source*; but *of* leaves it for the reader to find that which has sprung from this source:

"The house of Jacob shall possess their possessions."

Is Jacob here presented as the *source* of a *real house*? O, no,—the house of Jacob is mentioned as an *index* to his *children* who were reared in the house. Hence from the context, from the nature of the subject, the reader ascertains that Jacob's children are the *things* of which Jacob is here presented as the source.

84. The *colour* - - - (of that cloth) is good.

The colour is spoken of under a *property* character: it is not mentioned in the abstract, not mentioned simply as colour, but as a *property* which belongs to that cloth. If the colour did not belong to anything, could it be mentioned as the *property* of anything? Surely not. From what, then, does colour derive its *property* character? From the subject, from the thing, which is the proprietor of the colour.

85. "The *length* - - - (of the stick) is great."

86. The *buttons* - - - (of the coat) are silver.

The buttons are not spoken of as *buttons*, but as a *property* of the coat. To speak of the buttons merely as such, would be simply to say—*silver buttons*.

87. The *eyes* - - - (of the buttons)  
(of this coat.)

88. Is the *man* - - - (of the house) *within*?

To find a man to each house is nearly as common as it is to find buttons to coats. The man mentioned here, is not spoken of as a mere human being, but he is mentioned under the *property* character of which this particular house was the source. Is *the man*—what man? the man who is appropriated to this house as the *head* of the house. "*The man*," then, means the *head*. The *head* of what? the *head* of the house. To speak of a man merely as a *man*, would be to say, *A man*. But to speak of a man as *property*, would be to subjoin to the words, "*a man*," that section, that which mentions the *source* of his *property* character; as, *A man of the house*.

N. B. 1. When a thing is spoken of in relation to itself only, it is spoken of as *itself*, and not as *property*; as a *man*, a *book*, a *pen*, *colour*, *height*, *beauty*, *deformity*, an *individual*, *individuals*, *rock*, *window*. &c., &c.

2. But when a thing is mentioned as *appropriated*, it is mentioned as *property*; as,



1. This gentleman is the *man* of the house.
2. This is a *book* of John.
3. This is the *pen* of James.
4. The *colour* of this chair is fine.
5. The *height* of the wall.
6. The *beauty* of this lady.
7. The *deformity* of his foot is obvious.
8. An *individual* of the company was present.
9. "Four *individuals* of the company returned."

89. "The birds - - - - - (of the air) are *for man*."
90. The warmth - - - - - (of the water) is perceptible.
91. "The *life* - - - - - (of man) is *short*."
92. "The *foundation* - - - - - (of the house) was *stone*."
93. The *captain* - - - - - (of the ship) was *lost*.
94. "Four *individuals* - - - - - (of the company) *returned*."

"Of the company" is presented under the *material* head E-dicatory. But, as it may be considered as naturally enough falling under the *Property Character* Exedicatory, I have placed this section here also. This section may be construed as follows:

"Of the company," a *plenary*, *unbroken* section, *sourcitive*. Rudicatory, *material* E-dicatory, *property character* Exedicatory, *uni-relation*, belonging to its *superior* section.

### III. *Propria Insentensic Ex-e-dic-a-tory.*

95. John went - - - - - (of himself.)

A person may be the author of a thing, in *his own proper person*; and he may be the author of it in the *person* of another, or by *proxy*. When John *himself* acts, he acts in *Propria Persona*, in his own *proper person*. But if John acts in the person of another, he acts by *proxy*. In some instances it becomes necessary to express in direct terms, that the agent acted in his own *proper person*—hence a section is often added indicative of this idea; as, "John *himself* is the writer of the note."

The basis of the trunk word of this *propria persona* section, is some word ending with *self*, or *selves*. The section is generally *implenary* except where it has a *post* place; as,

John ( , *himself*) went, John went (of *himself*.)

## 96. "As the branch cannot bear fruit (of itself.)"

That is, the branch cannot be the *author* of fruit in *propria persona*, in its *own proper self*, for it must receive aid from the *trunk*.

97. God is the author of the universe (of himself.)

98. God - - - - - ( , himself) is the author of the universe.

99. I - - - - - ( , myself,) was there.

100. I was there - - - - - (of myself.)

101. John - - - - - ( , himself was at court.

102. John was at court - - - - - (of himself.)

How, in what way—was he there in *Propria Persona*—or was he there by *proxy*?

In the Grammatical Reader, I have attempted to show that the trunk words, *himself*, *themselves*, &c., are not used for *emphasis*, as the *old school* grammarians teach. In the same work, I have also attempted to show that these trunk words are not in the *nominative* case, but in the *objective*.

John *himself* went.

Here *himself* is parsed in the *nominative* case to *went*. *Himself*, however, is in the *objective*, after of understood; as, John of himself went.

## II. THEME INSENTENSIC E-DICATORY.

103. "He spake - - - - - (of his parents.)"

The parents were the *theme*, the *subject*—hence they were the *source* of what he said. *Theme* indicates in what way the parents were the *source*.

104. Did John say any thing - - - - - (of himself?)

105. "I shall speak - - - - - (of that affair) soon."

106. He will give a history - - - - - (of the Jews.)

107. He spake very highly - - - - - (of the services) which Jackson had rendered his country

108. "And he charged them that they should tell no man - - - - - (of it.)"

That is, that they should not make it the *theme*, and consequently, not the *source* of any information—that they should not make it

the *theme* source of any remark, because it would tend to give publicity to the event.

109. "These gentlemen told me - - (of it.)"

That is, they made it the *theme* source of information. All information is derived from something. It is derived from the informer as *author*, and from the *theme* as *subject*. Hence that of which one speaks is one *source* of the information given.

110. "I have heard - - - (of his troubles.)"

That is, his troubles have been the *theme* source, not the *author* source, of information to me.

111. "I have been informed - (that) the President is in the city." (of that.)

That is, viz. "*the President is in the city*," has been made the *theme* source of information to me.

112. Nothing was said - - - (of his sons.)

113. He spake well - - - (of Thomas Jefferson.)

114. "When Pilate heard - - - (of Galilee,) *he asked* whether the man was a Galilean."

115. "And when ye shall hear - - (of wars,)"

116. "and rumors - - - (of wars,) *be ye not troubled.*"

## II. COMPENSATION INSENTENSIC E-DICATORY.

117. "Wherefore that field shall be called the field - - - (of blood.)"

118. All strangers were buried in the field - - - (of blood.)

Judas betrayed "the innocent *blood* of Christ for thirty pieces of silver." This traitor, however, repented, and, not being willing to retain that which had induced him to commit this great sin, he returned the thirty pieces to the chief priests and elders. Judas having thrown down the thirty pieces of silver in the temple, the chief priests took them up, and said, "It is not lawful to put them into the treasury, because they are the price of *blood*." Upon consultation, they came to the conclusion to purchase with these thirty pieces of silver, "the potter's field," in which to bury strangers. "Therefore, that field was called the field of blood unto this day."

The blood of Christ, then, became the *source* of this field, inasmuch as it was given *through the silver pieces*, as a *compensation*

for it. Hence the blood of the Redeemer was the *compensation* source of the potter's field. The Jews derived possession of the potter's field—they derived a *title* to this field. From what source did they derive this title? from innocent *blood*. The blood, then, is the *compensation* source of this title to the potter's field. This is the only instance, I believe, in which the *compensation* given for a thing, is presented under the character of a *source*. We do not say, this building is the house of *ten thousand dollars*! Nor do we say, "This is the house of *much labour*. Yet the labour is a *source* of the house. But we do not speak of the labour under its *source* relation to the house. Nor do we speak of the \$10,000 under the *source* relation which this money bears to the building.

## II. PURPOSE INSENTENSIC E-DICATORY.

119. This is the field - - - - (of battle.") *for*.  
 120. "Peter and John went up at the  
       hour - - - - (of prayer.") *for*.  
 121. "After this there was a feast - (of the passover.")  
 122. "The heavens must receive him  
       until the times - - - - (of the restitution) *of*  
       *all things.*'

### "Field of battle."

That is, a field which is so far derived from war, from battles, as to be prepared, or set apart, for the purpose of fighting battles. For the purpose of fighting, a field has been procured, prepared, and set apart. Hence this field is derived from its *purpose*: a thing which is formed, procured, fashioned, or set apart, for a particular purpose, owes, in a high degree, its derivation to that purpose. Therefore the use for which a thing is formed, or provided, becomes the *purpose* source of the thing.

### "The hour of prayer."

That is, the hour of whose particular designation, *prayer* was the *purpose* source. The setting apart of this hour from all other hours, finds its *source* in the *purpose* of prayer.

### "A feast of the passover."

The passover was a great event: in smiting the first-born of the Egyptians, God *passed over* the house of the *Israelites*, which were marked with the blood of the paschal lamb. For the purpose of commemorating this event, the Jews instituted a *feast*. If it is asked, then, What is the *purpose* which has given rise to this feast, the answer will be found to be, the *pass over*, or the commemoration of the *pass over*.

## II. Quantity INSENTENSIC E-DICATORY.

123. This man is *worthy* - - - (of great praise.)

DOCTRINE.—“*Great praise*” is the source from which the reader derives the extent to which this man is *worthy*. The section, “*of great praise*,” is the measure by which the reader ascertains *how much* the writer intends to ascribe to this man. Hence this section is a *rule*, a *standard*, a *criterion*—the *source* of the quantity intended by the writer. What the yard-stick is to the roll of cloth, the section, “*of great praise*,” is to the *worth* in this man. And what the yard-stick is to him who attempts to ascertain from it the amount of the entire roll, this section, “*of great praise*,” is to him who desires to ascertain what amount of *worth* there is in this man. To the man who measures the roll of cloth, the yard-stick is a source: not, however, the source of the *cloth*, but of the *determination* of the amount of the cloth: the yard-stick is the *source* of the *knowledge* which he who measures the cloth, derives as to the quantity in the entire roll, inasmuch as it, the yard-stick, is the *rule*, the *measure*, the *means*, the *criterion*, from which this knowledge springs.

To give the sentence under consideration to the reader, without the *quantity* section, would be to give the roll of cloth to A, B, or C, without any yard-stick, without any *criterion* stick, without any *criterion* source, from which he could derive the knowledge of the amount of cloth in the roll:

“This man is *worthy*.”

Now, if we add the *criterion* section to the trunk section, the reader will have the *source* from which he can derive how much *worth* the writer intends to ascribe to this man.

## Quantity Insentensic Source section.

- 124 “This man is *worthy* - - - (*of great praise*.)”  
 124. This subject is *worthy* - - - (*of close attention*.)  
 126. That affair is *worthy* - - - (*of much attention*.)  
 127. “This fellow is not *worthy* - - - (*of our notice*.)”  
 128. Although man is vile, his soul was  
       deemed *worthy* - - - (*of Christ’s own blood*.)

“*Of Christ’s own blood*,” is the section from which the *quantity* of *worth*, which the *writer* intends to ascribe to the human soul, is derived.

*Of* is not unfrequently omitted; as,

The knife is *worth* ( , a dollar,) He is not *worth* ( ,  
*our notice*,) This man is *worth* ( , one thousand dollars.)

The want of a word to distinguish between *moral* worth and *property* worth, has given rise to the use of *worth* instead of *worthy*, in cases where the value spoken of is not *moral* worth, but *property* worth. Hence we never find the following :

1. The knife is *worthy* of a dollar.
2. The book is *worthy* of thirty cents.

In such instances we find *worth* used for *worthy*, and *of* entirely omitted :

1. The knife is *worth* a dollar.
2. The book is *worth* thirty cents.

The attempt at making a distinction in this way between the methods of speaking of *moral* worth, and *property* worth, results in the improper use of the trunk word, *worth*, for the adjective, *worthy*. This practice, however, is too old, and too general to be arrested at once. Indeed, before this error can be corrected, a *new* word, or a *new form* of *worth*, must be devised as a substitute for *worth*. The present adjective form, *worthy*, has been so long, and so exclusively, applied to *moral* worth, that it can never be extended to *property* worth. The book is *worthy* of a dollar, can hardly be tolerated. If "*worth*" could be used in either of the forms, *worthal*, or *worthic*, we might have some hopes that this error would perish out of our language. But as *worthal* and *worthic* are not sanctioned by any of the laws of etymology, and as they are not at all *euphonical*, we may as well hope that the spots will decay out of the sun, as to expect that this deformity will cease to mar the grammar of our language. But, however contrary to custom the application of *worthy* to *property* worth, may be, it must be applied to this species of worth in rendering the section plenary. Hence the sentence which applies *worth* to property, because *worthy* is consecrated, so to speak, to *moral* worth, must insert *of* after *worth*, or change *worth* into *worthy*:

The book is *worth* (     ,     a dollar.)

1. The book is *worth* of a dollar, or
2. The book is *worthy* of a dollar.

The book is *of* the *worth* of a dollar, is neither *English* nor *sense*.

129. That hat is *worth* - - - - (     , ten dollars.)  
 130. This deed is *worthy* - - - - (of high commendation).  
 tion).

## II. SUBJECT INSENTENSIC E-DICATORY.

131. The destruction - - - - (of the house) *was in June.*

There can be no destruction without something to be destroyed: the thing to be destroyed, then, is a *source* of the destruction. The thing destroyed is the *subject* which is acted upon in the operation of destroying. There can be no *operation* without a *subject* on which to operate—in other words, there can be no destroying operation without a subject to be destroyed. Hence the thing to be destroyed, is the source, because it is the *subject* without which no destruction could be produced.

132. This course is obviously subver-  
sive - - - - (of sound morals.)  
133. This climate is destructive - - (of health.)  
134. The destruction - - - - (of this race) *was unexpected.*

This section, as well as that in sentence 131, is of the SUBJECTIVE E-DICATORY, and *Property Character Ex-e-dic-a-tory.*

## II. STATE INSENTENSIC E-DICATORY.

135. He is sick - - - - (of a cold.)

The cold is the source of that state which is denoted by *sick*.

136. I am quite *tired* - - - - (of this subject.)  
137. I am *tired* - - - - (of your talk.)  
138. The room is *full* - - - - (of smoke.)  
139. The Word was made flesh, and dwelt  
among us, - - - - *full* (of grace,)  
140. and - - - - *full* (of truth.)  
141. "All ye shall be offended - - (because of me.)

The state of offence is derived from *me*. *Because-of* must be taken as one preposition. The two words, as here used, form but *one part of speech*

142. I am *glad* - - - - (of it.)

*It* is the source of the state of gladness.

143. He was *impatient* - - - - (of these restraints.)

These restraints were the source of his state of *impatience*.

144. "For - - - - (of necessity) *he must release one at the feast.*"

The state of freedom springs out of the *source* of necessity.

145. For he - - - - - (of necessity) *must go*.

Necessity is the *source* of the *state* of *action*, denoted by *go*.

The cure (of the disease) *was immediate*.

146. "He who first stepped in *was*  
cured - - - - - (of whatever disease)  
*he had.*"

147. "He preached the remission - - (of sins,) *to all.*"

148. "He who first stepped in after  
the troubling of the water, was  
cured - - - - - (of whatever disease)  
*he had.*"

149. "He preached the *forgiveness* - - (of sins) *to all.*"

## II. DICTION INSENTENSIC E-DICATORY.

150. - - - - - ("Of a truth) *I say*  
unto you, this man went down  
justified rather than the first."

*Truth* is the source whence this *diction* proceeds; "*I say unto you, this man went down justified rather than the first,*" is *diction*, is *speech*. And this *speech*, this *diction*, says the speaker, has its *source* in *truth*.

151. I say unto you - - - - - (of a truth) *that no*  
good will come of this thing.

## II. MORAL INSENTENSIC E-DICATORY.

152. "Much evil will come - - - (of that measure.)"

The word, *of*, may be put before the source from which springs either *good*, or *evil*, where the word, *come*, denotes the act of emanation; as, Good will *come* of it.

We do not say, Good will *spring* of it; nor do we say, Good will result *of* it. In these instances we use *from*; as, Good will result *from* it.

We also say, Good will *come from* it.

153. "No good will come - - - (of it.)"

154. "Will any good come - - - (of him.)"

That is, will this person be the *source* of any *moral* offspring?

From the gradual disuse of this preposition, in instances like the above, it is reasonable to conclude that many modern writers



consider this application of it inconsistent with the *true genius* of the word. So far, however, is this use from being inconsistent with the *true* signification of this preposition, that no other application of it, is so well calculated to illustrate the exact import of the word.

## II. TIME INSENTENSIC E-DICATORY.

155. "I have known him - - - (of a child.)"  
 156. He has been known to us - - (of a long time.)  
 157. He went - - - - (of a Saturday.)

"I have known him of a child."

"Of a child," is of the *source* Rudicatory, and *time* E-dicatory. That long time is necessary to an intimate acquaintance with a thing, or to a thorough knowledge of a person, cannot be doubted by any. Time, then, becomes a *source* of knowledge." "I have known him of a child."

That is, *childhood*, so far as knowledge can emanate, spring, from *time*, is the source whence my knowledge has been derived. By *child* is intended *early days*, early time--and, as length of time is necessary to acquire that degree of information, which is here intended by the word, *known*, the trunk word, *child*, is used as the name, as the sign, of this necessary *source* of knowledge.

What is more natural for a person who wishes to show that he has a thorough knowledge of Mr. A, B, C, or D, than to recur to the length of time during which he has been acquainted with him? Why does a person recur to this time? Because he knows that time is a *legitimate source* of knowledge. "How long have you known this man?" "Ten years." "How long have you known the prisoner at the bar?" "Six weeks."

"He went of a Saturday."

Every event must emanate, spring, from time as one of its sources; for no event can happen *without time*. But it is not common to present time in its *source* relation to events; hence whenever it is so presented, the expression produces that emotion in the mind, which is generally the offspring of eccentricity in expression. But, as the eccentricity which produces this emotion, may not be an *error*, the emotion itself is no *proof* of an *inaccuracy*. With respect to the case in hand, the point is, whether *time itself* does bear a *source* relation to events. If time does bear a *source* relation to events, it is not *improper* to express the fact of this *source* relation by *of*, the *little* word which is the *great* sign of the *source* bearing of one thing upon another. That time does bear this relation to events is obvious from the fact that without *time*, no event can

happen. Will it be contended that A. can make a shoe without *time*? As well, may it be said, that he can make a shoe without *materials*!

John made a shoe *of leather, of a Monday evening last.*

The *material source* of the shoe is *leather*—the *time source* is *last Monday evening*. From what *material* did the shoe emanate? *leather*. What time gave it birth? *last Monday evening*.

It may be said that John, too, bore a *source* relation to this shoe. Certainly—hence that relation may be expressed by *of*; as, A shoe was made *of John, of leather, of a Monday evening last*. (He was led up *of the Spirit*.)

The truth is, that the same thing has so *many sources*, that was each source expressed, *of* would be so frequently employed in the same sentence, that the sentence would be much marred by the numerous applications of this preposition. Or, in other words, was the *source* relation which each thing bears to the same offspring, expressed, the frequent use of *of* would very much offend the ear:

A shoe was made *of leather, of a Monday evening last, of John Brown*.

The *leather*, the *time*, and the *agent*, all bear a *source* relation to the offspring the shoe. But to render the use of *of* so unfrequent as to prevent that marring which its use would produce, was the *source* relation of each *sourcitive* thing expressed, the *agent*, and the *time* are rarely expressed as *sources* of the offspring of which they are as much the source as any other thing:

*John Brown* made a shoe *of leather, on Monday evening last.*

158. "He is well - - - (of late.')

159. "Henry is not well - - - (of late years.')

That is, as he springs of from late years, he is not well.

No man can exist as a man, without *time*: the cessation of time would close the existence of men as *men*. If, then, time is a *source* whence springs the continuation of men as such, *time* must be a *source* of all their *conditions*. A man is *well* one day, but *ill* another. Without time, however, he could neither be well, nor ill; time, then, is a source of these two states. The illness which a man is to suffer next week, is to come forth from next week. Hence, as every portion of time gives birth to a continuation of the same state, or to a *change* of a state, each portion is spoken of as bearing a *source* relation to the endless variety of situation of men, and things.

"He is quite well *of late*." Here, the portion of time, called

*late*, is a source (so far as time can be a source) of that state which is denominated *quite well*.

*Class the sections which begin with OF.*

1. "The publication (of this letter) was wrong."
  2. The invention (of the telescope) has contributed to the improvement (of astronomy.)
  3. The proceeds (of the sales) shall be yours.
  4. The distance (of Utica) from Auburn, is 65 miles.
  5. This child is the very picture (of his mother.)
  6. He has given many proofs (of his military skill.)
  7. I saw men (of all nations.)
  8. This is an affair (of the cabinet.)
  9. Is there any proof (of his filial affection?)
  10. Justice is a prominent attribute (of God.)
  11. He is not well (of late.)
  12. James boasts (of his patriotism.)
  13. ("Of a truth) I say unto you that he is blessed who is not offended (because of me.)"
  14. This arises out (of their negligence.)
  15. Is there any thing in the necessity (of the case,) which calls for these measures?"
  16. John spoke (of his sisters.)
  17. "And I saw the woman drunken (of the blood) (of the saints,) and (of the blood) (of the martyrs) (of Jesus.)"  
[REV. xvii. 6.]
  18. Henry was afraid (of John.)
  19. "Has he taken the oath (of office?)" He has had no opportunity (of , taking) ( , it.)
  20. "They were absolved from all duty whatever in regard (of dominion,) fealty, and obedience."
- The sense reading is—"from all duty (of dominion.)"  
Hence the idea is, all duty which springs out of dominion, or all duty of which dominion, power, or rule over, is the source.
21. He made clay (of the spittle.)
  22. "The commissioners will probably complain (of Mr. Norvell's resolution;) and we learn that one (of them) ascribes it to the impertinent curiosity (of junior officers.)"--PUBLIC LEDGER.
  23. "He was denied ( , his seat.)"
  24. "But enough (of details) for the present."
  25. They were deprived (of their books.)
  26. The expedition was attended with a loss (of life.)

27. The pentecost (of the Jews) was called the feast (of weeks).
28. What was the cost (of the building) (of the ship?)
29. "Jerusalem shall be trodden down (of the Gentiles.)."
30. "We *of the press*, are not amenable to courts martial for  
                   , speaking (           , truth.)"—PUB. LED.
31. He had a good opportunity (of           , seeing) (           , him.)
32. "I am glad (of it.)"
33. Can any good thing come out (of Nazareth?)

"Its author was a teacher *of age*, of experience in teaching, and of uncommon professional tact."

JOAB BRACE'S GRAMMAR.

"Of age."

This is a very common section: we often hear it said, The son is *of age*. And in one instance in the New Testament, this very section is used to express a competency to act for oneself: "he is *of age*—ask him." But, as used by Mr. Brace, this section seems to indicate an inferiority in *age*, or in something else, which renders him incompetent to act for others in the cause of education.

"Lennie's Grammar was published some years since in Edinburgh. Its author was a teacher *of age*."

Had Mr. Brace said, Its author is *of age*, he would have been understood to mean that its author was *capable, competent*. He affirms, however, that its author was a *teacher of age*, and, from the *context*, seems to wish to mean a teacher *well stricken in years*!

"In its general outline, in the arrangement of the several parts, and in the manner of presenting each, it does indeed correspond in some degree *with* Lennie's Grammar."

JOAB BRACE'S GRAMMAR.

1. "*Correspond with*" imports reciprocation in action—but Mr. Brace uses it to express *similarity, likeness*!

2. "*Of age*" means old enough to act for oneself—but Mr. Brace employs it to express the idea of being too old to act for oneself! I know as little of Mr. Brace as he seems to know of English grammar. As a man, he may be *of age*. But as an *author*, he is certainly a *minor*!

Should what is here said, be considered by him as an attack upon his book, I should be glad to correspond *with* him upon the subject; and I will now pledge myself to demonstrate even to himself, that his book does not correspond either in PRINCIPLES, or STYLE *to* the grammar of the English Language.

"Its author was a teacher of age, of experience in teaching, and of uncommon professional tact."

In the second section, *of experience*, *of* is well used; but the whole section is *redundant*. "*A teacher of age*" was intended to signify a *teacher of experience*: hence the section, "*of experience*," is nothing but a correct way of expressing what Mr. Brace had already expressed in an *incorrect way*!

"*In teaching*" is as *redundant* as is the section, "*of experience*,"—hence as useless in this sentence, as is his Grammar in the world.

[Its author was] (a teacher) (of experience) (*in teaching*.)

Is there any thing more in the above *four* sections, than there is in the following three?

"Its author was a *teacher of experience*.  
and of uncommon *professional tact*."

This is the conclusion of the above sentence, and is no doubt intended to impart a *finish*, a garnishing, to the whole. But of what essential service is the word, *professional*? Is it not as important to insert "*professional*" before *experience*, as it is to put it before *tact*?

Its author was a *teacher of professional experience*.

The word, *teacher*, shows that the experience intended, is an experience in the *profession of teaching*. And would not this trunk word, *teacher*, show also that the *tact* intended by Mr. BRACE, is *tact in the same profssion*?

Its author was a *teacher of much tact*.

Is it necessary to add the section, *in teaching*?

Its author was a *teacher of much tact in teaching*.

The use of *professional* is *pedantic*, and *pleonastic*, and reminds me of the following encomium:

"My brother is a broom-maker, of uncommon *broom-making skill*!"

"Its author is a *teacher of age*, of experience *in teaching*, and of uncommon *professional tact*." That is,

My brother is an old broom-maker, of experience *in making brooms*, and of uncommon *broom making tact*!

Now, in these days of *retrenchment*, would not the following be more acceptable?

My brother is a *broom-maker* of experience, and uncommon skill.

This principle of retrenchment applied to the sentence of Mr. Brace, would greatly diminish his engine, without any subtraction from its *burden*, or *powers*.

Its author was a teacher of experience, and uncommon tact.

The redundant parts, then, are—*of age, in teaching of, and professional!* What a *waste of matter*, and a crush of *words*.

Under page 5, is the following:

"This the author is ready to acknowledge, and he would express a hope that by an approval of the present arrangement, the *public* may show *themselves* prepared for the full development of the perfect plan."

From this sentence, it seems that the book already published by Mr. Brace, is only the *first ray* of that luminary which is to wind up the catastrophe of illustration, after this mere gleam shall have prepared the benighted vision of the "*public themselves*" for the blazing beams "*of his perfect plan!*"

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The British English grammarians have said much—their extravagance dampens the spirits of the pupil at the very threshold of his study; and their *incongruities*, and palpable contradictions force him from the sound, and sober exercise of his judgment. They have founded their system upon principles which have been demonstrated false. This is certainly a matter of regret. But it is matter of astonishment, and lamentation, to find so many *Americans* labouring to improve these *radical* defects by *varying* the *size*, *style*, and *mode* of the British essays. Mr. Brace says, that his system is built upon the *basis* of Lennie's.

“It has been already stated that this Grammar is arranged on the *basis* of Lennie's Grammar.”

Had Mr. Brace erected a superstructure upon the basis of Lennie's work, he would have furnished another instance of building upon *sand*! But he has not only not built upon Lennie's foundation, *but he has not built upon any foundation*! He is without a *basis*, and may be swept off by a single puff of the critic's breath! He is not only without a foundation, but without a superstructure also—his title page is a *door* without a *temple*, without a hinge upon which to turn, or a beam on which to hang. What he *calls* his *system*, is *condemned* matter, abstruse beyond the powers of illustration, and tangled beyond the skill of human method; *benumbing* to the judgment, and *enslaving* to the *memory* of the pupil. But, then, *Mr. Brace* is yet in a state of *incubation*—order is yet to be brought out of *chaos*; in a word, “*the perfect plan*” is to come forth: the author has promised, and it would be infidelity not to believe! *Chasms* are yet to be filled; and *crooked* is to be made *straight*. There is, then, a day of triumph for *English Grammar*. Let it come—I long to see *error* exchanged for *truth*, *confusion* for *method*, *contradiction* for *harmony*, *absurdity* for *consistency*, and *foolishness* for *wisdom*. But when I consider that this great work is to be accomplished by the author of the following sentence:

“Its author was a *teacher of age*, of experience in *teaching*, and of uncommon *professional tact*,”

I feel guilty of the *sin* of *unbelief*! Mr. Brace—to produce a *perfect Grammar*, a *perfect book*—he that is not able to write one correct *sentence*!! The great pretensions of such simplifiers, that their countless *modifications* of Murray's, or of Lennie's, *absurdities*, destroy the *fundamental rottenness* of the *British system*, are lamentable as the sure proof of unsound minds. And, inasmuch as these *overgrown* pretensions influence the credulous, and unwary, they are hostile to the advancement of science, and destructive as a bane to public utility. Did I—could I believe these new *modellers* meritorious, I would bid them God speed. But knowing as I do, that they are engaged in an enterprise which even the angels of heaven could not prosecute with any success, I should rejoice to witness the spire of their fame crumble into dust, and the schools of our country liberated from the mental bonds which these men, in their rage to become *authors*, have laboured to rivet upon American children. (Let those who wish to see what the army of new modellers of *rotten* systems, have done for the cause of grammar, read “Brown's Grammatical Reader.”)

Illustration of the sections  
which begins with *with*.

*With* (from *withe*.)

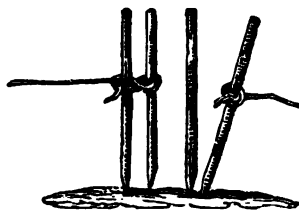
# I. Conjunctive Ru-dica

II. MEANS

E-DICATORY

1. He writes letters - - - (with a pen.)

DOCTRINE.—In order to be better understood on *with*, I shall connect it with *without*, its opponent preposition.



- I. 1. He writes letters *with* a pencil.
2. He makes coats *with* a needle.
3. He made a coat *with* fifty buttons.
- II. 1. He writes letters *without* a pencil.
2. He makes coats *without* a needle.
3. He made a coat *without* buttons.

In the first two instances *with* is made upon the *withe* which is employed as an instrument for bringing one stake up to the other.

In the third, *with* is made upon the *act* of bringing one stake to the other by means of the *withe*.

*Without* is made upon the *act* of drawing one stake from the other by means of the *withe*.

Having stated these facts, it may be well to examine the philosophy of this application of *with*, and *without*.

You find a stake around which is fixed the bushy part of a young sapling. Upon this sapling the word, *with*, is made. This word, however, is made not so often upon this sapling itself as it is upon the *action* which the fence-maker, or farmer performs by means of the sapling as the instrument in bringing one stake up to the other. The word, *withe*, was primarily the name of this sapling; and from the fact that this sapling was the instrument, or means used by farmers in bringing one stake to the other in fence-making, *with*, the name of this instrument, has come to denote instrument, or means, in very many instances in our language; as, He makes pens *with* his knife, He walks *with* a cane, He satisfied his creditor for some time *with* fair promises.

Here the simple, and obvious use of *with*, is to express that the knife, the cane, and the promises are to their respective agents what the fence-maker's *withe* or sapling is to him; namely, an instrument, or a means in accomplishing his deeds, or operations in fence-making.

Now, as *withe* was the name of the means, the instrument by which the fence-maker brought one stake to the other, it was quite natural that *with* should come to be applied to the *action itself*—Hence in cases where the speaker desires to represent that one thing is connected to another much in the same way in which one stake is connected to the other by means of the young *withe*, he tells the auditor to *withe* this already connected, this already *withed* thing, to the other; as, John went *with* his bundle.



Here it is not the intention of the speaker that he who is addressed, shall actually *withe*, or bind this bundle to John, except in mind. The speaker wishes to show that the bundle is gone as well as its owner—and to do this, he puts the bundle in such a situation, or condition in relation to its owner, as renders it impossible for the owner to go, and the bundle to remain behind. Hence, after asserting that John has gone, he tells the hearer to *withe*, tie, or bind the bundle to him. "John went *with* his bundle."

That is, do you *withe* the bundle to John as the fence maker *withes* one stake to the other.

"John went *without* his bundle." This proposition proceeds upon the ground that it had been presumed, or expected that John would have taken his bundle with him. And to show that this was not the case, the speaker asserts that John went, and then tells the hearer to place the bundle in such a condition in relation to John, that he could not have taken it along. John went *without* his bundle. That is, *withe* away his bundle from him—tear it off. As *with*, in its *conjunctive* import, is represented by drawing, by means of a *withe*, one stake to the other, so *without*, in its *disjunctive* import, is represented by drawing, by means of a *withe*, one stake from the other.

2. "And the angel measured the city (with a golden reed.)"
3. Is not his conscience seared - (with a hot iron?)
4. He, like others, eats - - (with his teeth.)
5. The rust of iron may be eaten off (with vinegar.)
6. "She anointed his feet with ointment, and wiped them - - (with her hair.)"

Ointment is not the means, but the *material* used—hair is the instrument or means with which she wiped his feet.

7. The gentleman convinced me - (with his arguments.)
8. She sewed these pieces - - (with a needle.)
9. Sew the buttons - - - (with strong thread.)
10. The coat was made - - - (with silk.)
11. He paid the demand - - (with this money.)
12. They deceived me - - - (with rare pretensions.)
13. What went ye out to see—a reed shaken - - - (with the wind?)
14. They raised their bread - - (with yeast.)
15. The man was cured - - - (with this ointment.)
- (See example 6.)
16. Judas betrayed him - - (with a kiss.)
17. Men become learned - - (with study.)
18. Fire is extinguished - - (with water.)

## II. CAUSE E-DICATORY.

19. "They are distressed - - (with pain.)"

20. Martin was elevated - - - (with joy.)  
 21. The grass was injured - - - (with the frost.)  
     1. *With* thou the pain as the *cause* of the distress.  
     2. *With* the joy as the *cause* of the elevation.  
     3. *With* thou the frost as the *cause* of the injury.  
 22. He is offended - - - (with Samuel.)  
 23. He is now ill - - - (with a fever.)

## II. APPENDANT INSENTENSIC E-DICATORY.

24. Make me a coat - - - (with buttons.)  
 25. He purchased a farm - - - (with a house.)  
 26. That lad has a knife - - - (with four blades.)  
 27. He found a silver watch - - - (with a gold chain.)  
 28. He has a steel watch-chain - - - (with a gold key.)  
 29. My teacher gave me this book - - - (with good advice.)  
 30. My father sends you this note - - - (with his respects.)  
 31. I want a cloth - - - (with a black colour.)  
 32. He has a cane - - - (with an ivory head.)  
 33. Give the word - - - (with its import.)  
 34. I like books - - - (with a good margin.)  
 35. He wrote - - - (with great accuracy.)  
 36. They will return - - - (with reluctance.)  
 37. I want a Geography - - - (with an atlas.)  
 38. He shot six birds - - - (with black feathers.)

That is, append the feathers to the birds.

39. He may peruse this book - - - (with great advantage.)

That is, join, or with to him great advantage as an *appendage*.

40. I have returned - - - (with an apology.)

That is, with an apology to me as an *appendage*.

41. We shall sketch contents of this  
     chapter - - - (with great rapidity.)

That is, append the great rapidity to the sketching.

42. "The first beast was like a lion - (with eagle's wings.)"  
 43. "I saw a beast like a bear - - (with three ribs) *in its*  
     *mouth.*  
 44. John speaks of a leopard-like  
     monster - - - (with four heads,  
     and - - - (with four wings) *upon*  
     *its back.*

45. That man was in town - - (with his two servants.)  
 46. He has built him a house - - (with an iron roof.)

## II. MATTER INSENTENSIC E-DICATORY.

47. The house was filled - - - (with smoke.)

Smoke is the matter, or material with which the house is filled. The idea is, *with* thou, reader, the smoke to the house as the material with which it was filled.

48. "And she anointed his feet - (with ointment.)"  
 49. "And the bottles were filled - (with air.)"  
 50. The measure is now filled - - (with corn.)  
 51. "Henry was filled - - - (with fear.)"

## II. PRESENCE INSENTENSIC E-DICATORY.

52. Henry was sitting - - - (with me,) *in my house*.

That is, *with* me to him as the one in whose presence he was.

53. When I said that, John was - - (with us.)

## II. CONCOMITANT INSENTENSIC E-DICATORY.

54. The gentleman travelled. - - (with me) *to Boston*.  
 55. I went to Boston - - - (with my brother.)

*With* denotes a connection—and the context shows that connection to be of a concomitant. "*With my brother.*" That is, join him to me as a concomitant, as my companion on the way.

56. "This apple grew upon the same  
 branch - - - (with that.)"  
 57. That man was in town - - - (with his wife.) *See Ex.*

## II. IN THE SOCIETY-OF INSENTENSIC E-DICATORY.

58. I like to live - - - (with such neighbors.)  
 59. There is no living - - - (with such a man.)

## II. RECIPROCATION INSENTENSIC E-DICATORY.

60. He corresponds - - - (with his brother.)

It is to be lamented that even *grammar* makers do not understand the *reciprocating* character of *with*. Before me is a system of English grammar by JOAB BRACE, in which is the following paragraph:

"In its general outline, in the arrangement of the several parts, and in the manner of presenting each, it does indeed *correspond*, in some degree, *with* Lennie's Grammar."

"It does indeed *correspond with* Lennie's grammar!"

Mr. Brace wishes to say, that there is an *analogy*, a *similarity*, in some respects, between his grammar, and Lennie's. But, as the complex sign "*corresponds with*," does not mean *similarity*, it is somewhat surprising to find it employed to express the *analogy* between the works of these two compilers. *English grammar*, says Mr. Brace, *teaches the principles of the English language*. And is it *English grammar*, to use a sign of reciprocation in *letter writing*, to express a *similarity*? *Corresponds to* denotes similarity, likeness, analogy—but "*corresponds with*" means reciprocal action! For instance, this hat corresponds to that in size. John's statement corresponds to his brother's account of the same event.

But, to say, as Mr. Brace does, that this hat corresponds *with* that hat, is to put the two hats into an *epistolary* correspondence! I do not object to this, however, on the ground that *hats* are ill qualified for this task, for many of them write better than their *heads*—I object to the use of *corresponds with* by Mr. Brace, not only because it does not express what he wishes to communicate, but because it expresses what is entirely *dissimilar* to that which he desires to say.

# 61. "The connection of one piece - (with the other piece,) is obvious."

Where the connection is *reciprocal*, *with* should be used as in FIG. I.



FIG. I.

FIG. II.

Part *a* is framed into part *b* by *tenon*, and *mortise*; and part *b* into part *a*, by the same means.

Where the relation is not reciprocal, *to* should be used as in FIG. II.

Here *c* is framed into *d*; but *d* is not framed into *c*.

In speaking of the two parts of FIG. I. in reference one to the other, *with* should be used; as, part *a* has an obvious relation with part *b*. Or, part *b* has an obvious relation *with* part *a*.

In speaking of the parts of FIG. II. *to* should be used; as, the relation of part *c* to part *d*, is obvious.

It may be said, however, that part *d* has a relation to part *c*. True, but the relation of part *d* to part *c*, is different from that of part *c* to part *d*: part *c* has a *branch*, a *dependent* frame-work relation, to part *d*—but part *d* has a *trunk*, a *sustaining* frame-work relation, to part *c*. Part *d* is the *basis*, the *trunk*—and part *c* is a *branch*, inserted into this *trunk*.

In FIG. I. the case is different—there is no *trunk* in the figure; part *a* has a *tenon*, and is framed into part *b*—and part *b* also has a *tenon*, and is framed into part *a*. A *trunk*, a *basis*, can have no *tenon*—a *trunk* cannot be framed into another part.

"The relation of the branches *with* the trunk," is not good—the branch relation is not reciprocated by the trunk: the trunk does not hold a *branch* relation to the branches, as the branches do to the trunk.

62. "The connection of the child - (with his parents,) *is close.*"

It may be *close*; but as it is not *reciprocal*, *to* should be used for *with*. The *offspring* relation which the child bears to the parent, is not reciprocated by the parent—the parents do not bear an *offspring*, but a *parental*, relation to the child.

63. The relation of one brother - (with another brother,) *is tender.*

64. "The connection of a brother - (with a sister) *is also tender.*"

65. The relation of sixty - - (with six tens) *is obvious.*

There is a relation of *equality* between sixty units, and six tens. This relation is *reciprocal*—for as sixty is equal to six tens, so six tens are equal to sixty.

66. The relation of six - - (with five) *is obvious.*

The relation, here, is a *numeral* connection—and must be *reciprocal*—for, although five units do not equal six units; yet they reciprocate this numeral connection as far as they go. Five bears the relation of a *numeral inferiority* to six. Six bears the relation of a *numeral superiority* to five.

67. "He compared pleasure - - (with pain.)"

Although *pleasure*, and *pain*, are by no means analogous in themselves, they may be similar in their results upon whatever they exert an influence: hence, although, as *emotions*, they cannot be compared, yet as *causes*, producing effects, they may be compared. For instance, pleasure may produce a want of *appetite*, so also may *pain*.

68. "This cloth compares well - (with that cloth.)"

69. Let us compare his arguments - (with reason.)

That is, let us see how far the arguments *reciprocate* the attributes of reason with reason, and how far reason reciprocates *itself* with his arguments. In short, wherever any two, or more things are brought together either actually or *mentally*, with a view to ascertain their *agreement*, or their *disagreement*, in any particular, or particulars, *with* should be used; as, Let us compare *black* with *white*.

Whether there is any agreement, or not—*with* should be used where the speaker intends to speak of the things as *having* an agreement. But where a comparison is made without any desire, or intimation to ascertain the particulars in which the things *reciprocate*, or to ascertain the *extent* to which they reciprocate their condition, or qualities, *to* should be used instead of *with*.

1. Christ is compared *with* a lamb.

2. Christ is compared *to* a lamb.

In the first, the object of the comparison, is to ascertain, or to show in what respects, and to what extent, Christ, and a lamb agree.

In the second, the object of the comparison, is merely to illustrate the *innocence*, and *purpose* of the Redeemer, in relation to the sins of the world, for which he, *lamb-like*, was to be offered up.

1. When *illustration* is the object of the comparison, *to* should be used.

2. When agreement between the two things, compared, is the object of the comparison, *with* should be used.

1. "Solon compared the people *to* the sea; and orators, and counsellors, *to* the wind,—the sea would be calm, and quiet, if the wind would not trouble it."—BACON.

2. The historian compared America *with* England.

3. He compared the government of Great Britain *with* that of France.

4. Who will compare this rivulet *with* the sea?

6. Historians rarely compare the second, *with* the first temple.

## II. POSSESSION E-DICATORY.

70. I would trust him - - - (with my horse.)

71. James trusted his brother - - (with the secret.)

1. That is, I would trust him with the actual possession of my horse.

2. That is, James trusted his brother with the *possession* of the secret.

72. Was any of the money found - (with the thief?)

That is, was any found in his *possession*?

73. Have you a knife - - - (with you?)

That is, is there a knife in your *possession* at this time.

74. They found the silver cup - - (with Joseph.)

75. I will trust him - - - (with goods.)

That is, I will allow him to take, to have, goods upon the confidence which I have in his disposition, and ability to pay at a future time.

76. I am here - - - (with power) *to act*.

That is, *having* power, *possessing* power, to act.

77. James went; but he went - - (with your permission.)

That is, *having*, or *possessing*, your permission to go.

78. "He came - - - (with full authority) *to act*."

That is, *having*, or *possessing* full authority to act.

## II. CONCURRENT E-DICATORY.

79. John stole the apples - - - (with his brother.)

The act was a joint one—they took the apples *unitedly*, *concurrently*.

80. "And there was a great company  
of publicans, and others, that  
sat down - - - (with him.)"

The act of feasting upon the banquet which Levi prepared for Christ, was a joint one—one in which the Redeemer who is denoted by "*him*," concurred. Sat down (with *him*.) That is, with thou Jesus to the others as concurring in the various acts at the *table*.

81. I work at shoe-making - - - (with my brother.)

"*Concurrent*," signifies meeting in the same point; running, or acting together; united in action; contributing to the same event, or effect."

82. I live - - - (with my sister.)

My sister, and I help to form one family, the same family—in this act, we *concur*.

83. This slave lives - - - (with his master.)

The condition is that the master contributes to the formation of the same family which the slave helps to form—they both act in the production of the same thing. In this act they are *concurrent*.

84. Sarah boards - - - (with Mrs. Davis.)

There is a concurrence in the act of Mrs. Davis, and that of Sarah—both aid in forming the same family. This is the leading idea in this kind of sentences.

85. John studied his lesson - - - (with me.)

86. James went through college - - - (with my brother.)

They acted *concurrently*, though each laboured for himself—they contributed too to the formation of the same college family.

87. The Indians shot John - - - (with his brother.)

In geometry, a figure which exactly meets every part of another figure, is called a *concurring* figure. The brother in fate, in condition, exactly meets John in fate, in condition. Hence the brother may be withed, tied, or bound, to John. The fate of the brother, like a concurrent figure in geometry, meets every part of the fate of John. The thing, then, which has a *concurring* condition, may be subjoined by *with*; as, John, *with* his mother, is sick.

So also may the *concurring* thing be subjoined by *and*; as, John, *and* his mother is sick. (*Is* is right—*are* is common.)

What, then, is the difference between "*with*," and "*and*." Both denote that the condition of the subjoined thing, *concur*s with that of the antecedent thing: both words, too, give a new section. But then, "*with*" gives an insentensic section, but "*and*," a sentensic section. We do not say, John went *with* I. Nor do we say, [John] (*and* me went.) We say, [John went] (*with* me.) [John, ] (*and* I went.)

Where the condition is *concurrent* with reference to the subjoined thing, "*with*," and "*and*" are nearly the same in *signification*. Both words convey an allusion to the agreement, to the *concurrence*, of the subjoined thing.

In this—"and" in all cases, indicates concurrence in condition; whereas, "with" has many other imports. In other words, while "and," in its application, is confined to those instances, where there is this concurrence to which *with* may allude, "with" is applied where there is no concurrence whatever in the condition of the subjoined thing; as, John walked *with* his cane.

The condition of the *cane* is not concurrent with that of John.

Again—"and" and "with" differ in this: "and" is indicative of an additional sentence; as, [John , ;] (*and* I went,) [John read the letter,] (*and* his brother read it.) That is, [John went ;] (*and* I went.)

"*With*," however, is never indicative of an additional sentence, of an additional diction; as, [John went] (*with* me,) [John read the letter] (*with* his brother.)

In each sentence, there is but one sentensio section; in the first example, there are two sentensio sections in each sentence.

1. ["John , ; (*and* I went.)"]
2. [John went] (*with* me.)

These two sentences differ in another point: in the first it is not said that we went in company, that we went *together*. In the second, it is said that we went *together*. To say, that the Indians shot John, *and* his brother, is not to say that the Indians shot John *with* his brother. In the first, the event may have happened at very different times, and in very different places, in places which throw the one hundreds of miles from the other. In the second, the events must have happened much at the same time, and in the same place, *while* and *where* the brother and John were *together*. "*With*," and "*and*," then, are not *synonymous* in meaning, much less in *grammar*.

What is the difference between the following sentences?

2. Henry purchased a horse *with* a saddle.
2. Henry purchased a horse, *and* a saddle.

A very obvious difference between "*and*," and "*with*," is derived from their *conjective* powers. "*And*" cannot be conjected to a word, whereas "*with*" can be conjected to nothing but a word; "*and*" is always conjected to an *entire* section, whereas "*with*" can never be conjected to a section. Hence "*and*" is a conjunction, while "*with*" is a *single-word* section.

88. "John - - - - - (with his horse) was drowned."



89. "Must our fortunes be twisted - - (with your sinking fate?")

Must our fortunes, and your fate, concur in fate?

90. Our condition is so connected - - (with yours) *that we must sink, or swim together.*  
 91. Henry purchased a horse - - (with a saddle.)  
 92. "Simon Peter (*writes*) to them that have attained the like precious faith - - (with us.)"

In what do they concur? in the *act* of receiving, in the act of obtaining? No. Peter, and those whom he includes with himself, by the word, *us*, concur with those to whom he wrote, in this—they had all obtained the *same kind* of faith: in the *kind* of faith obtained, they agreed, they *concurred*. This is an important instance, for this must either be rejected as bad—or the following must be received as *good*:

Henry got the *same kind* of book *with* James.

Identity in the kind of their books, is that in which Henry, and James concur. *Identity*, then, in the thing possessed, is good ground for the use of *with*.

## II. Contest Ex-e-dic-a-tory

93. "He will lie - - (with any man) *living.*" *Against.*  
 94. "The champions fought - - (with each other) *an hour.*" *Against.*  
 95. These men have long struggled - - (with adversity.) *Against.*  
 96. This horse ran - - (with that , .) *Against.*

These horses are *connected*—they *concur* in their situation, inasmuch as one is pitted against the other.

## II. IN-FAVOUR-OF INSENTENSIC E-DICATORY.

97. "Fear not, for I am - - (with thee.)"  
 98. "Go—and may the Lord be - - (with you.)" [GEN. xxvi.  
 99. "He fell not, for the Lord was - - (with him.)"

## II. PURPOSE INSENTENSIC E-DICATORY.

100. "I went to Boston - - - (with a view) *to see him.*"  
 101. "Henry came to my house - - (with a view) *to see me.*"  
 102. "Did he seem to act - - - (with a determination) *to succeed?*"

## II. IN-REFERENCE-TO INSENTENSIC E-DICATORY.

103. "Has Mr. Jones done any thing (with respect) *to his claim?*"  
 104. "Henry Davis is resolved to do nothing - - - (with regard) *to his own election.*"

## II. CONVERSANT INSENTENSIC E-DICATORY.

105. John acquainted his mother - - (with his success.)

DOCTRINE.—Where the superior section contains a word which imports a *high degree* of knowledge, *with* begins the section which mentions the thing of which this high degree of knowledge is possessed by some one mentioned in the superior section; as,

"John *acquainted* his mother (with his success.)

*Acquainted* is in the superior section, and denotes the giving of a critical knowledge by John to his mother. Success is the sectional thing of which the mother possesses a minute knowledge. The word, *acquainted*, denotes the act of making the mother *familiar*, conversant, with the success of the son—hence *with* is used instead of *of*. But why is *with* preferable to *of*? *With* means a full, unreserved connection. He acquainted his mother *with* his success. That is, *with*, *bind*, *tie*, his success to his mother. Why use a word which imports this close connection of his success to the mother? Because the word, *acquainted*, in the superior section, means that degree of knowledge which corresponds to the *close* connection of which *with* is the sign.●

"John acquainted his mother *of* his success."

*With* imports that the success, *entire*, is withed, bound to the mother. *Of*, however, imports no such thing, no such idea. *Of* imports that the success is a *source* of the act of *acquainting* the mother. Beyond this, *of* does not go. The nature of the case shows that the success is the *subject* source—hence, as far a *subject* is a source of knowledge, the success is a source of the mother's knowledge of her son's success. But the word, *acquainted*, means

the giving of a minute knowledge; and, as *of* does not indicate the *degree* of knowledge of which the success is a source, *of*, and *acquainted* do not correspond—hence *of* should not be used. The import of the sentence with *of* for *with*, is that John spoke of his success to his mother. That is, he mentioned it to her. But the import of the sentence with *with*, in the place of *of*, is that John made his mother *familiar* with, well acquainted, with the entire subject of his success. There is no *preposition* in the language, which denotes a *closer*, and a *fuller* connection than *with*. This may be seen from instances which fall under the *Appendage* Insentensic Edicatory.

1. The trunk *with* its branch, was taken.

The branch is a part of the tree—hence *with* is employed to denote this *natural*, and *close* relation.

2. He wrote the letter *with* accuracy.

Here the accuracy is as minutely connected to the action of writing, as the branch is to the trunk—and the connection is denoted by *with*. An appendage is not anything, or any being that is joined to another thing, or being. An appendage is a branch thing which is joined to another thing as a *part* of the other thing, as a *roof* to a house, a *key* to a lock, a *chain* to a watch, a *mode* to a subject, &c.

106. "Mr. Webster is familiar - - (with all our constitutions.)"

107. "He was a man of sorrow, and acquainted - - (with grief.)"

*Of* is used before *sorrow*, because there is no word in the super section which imports any degree of knowledge, much less a high degree. The introduction of such a word, would throw out *of*, and introduce *with*:

He was a man *acquainted* with sorrow, and grief.

II. FORBERANCE INSENTENSIC E-DICATORY.

108. "Reason would that I should bear - - (with you.)"  
[ACTS xviii.]

109. "Shall not God avenge his elect, though he bear long - - (with them?)"  
[LUKE xviii.]

110. "Would to God you could bear my folly."—2 COR. xi. 1. (with me,) a *little* in

It may be thought that the idea of *forbearance*, is derived from the word, *bear*. This, however, is so far from the truth that the notion of *forbearance*, is commenced in the section, *with you*. This will be obvious from a little attention to the various imports of the word, *bear*. *Bear*, to *produce fruit*, to act in any character, to make haste, as *to bear a hand*, to show, or exhibit, as *to bear testimony*, &c., &c.

## II. TUTORAGE INSENTENSIC E-DICATORY.

111. Henry Davis studied law - - (with Daniel Webster.)  
 112 Mr. Joab Brace must have studied  
       grammar - - - - (with Lennie) *himself*.

That is, under the *care*, *instruction*, or *tutorage*, of Lennie.

113. The professor of religion should  
       show in his daily intercourse  
       with men, that he has been - - (with Christ.)

That is, that he has been under the *tutorage* of Christ.

114. "From the statement of this  
       witness, I presume that he has  
       been - - - - (with the defendant.")

That is, that the witness has been under the *tutorage* of the defendant.

## II. CONTRAST INSENTENSIC E-DICATORY.

115. ("With the Unitarian,) - - - Christ is a mere man."

That is, *with*, *join*, or *add*, the Unitarians to Christ; and he is a mere man: Christ is a mere man *with* the Unitarians.

This form of expression, however, suggests that there are persons who in their connection with Christ, make him a God: hence the notion of contrast.

116. (With the Presbyterians,) - - Christ is God himself.  
 117. ("With the industrious man,) - - there is generally  
       enough."  
 118. ("With the idle man,) - - - there is generally too  
       little."  
 119. ("With him,) - - - - nothing is right."  
 120. ("With his brother,) - - - nothing is wrong."  
 121. ("With the ancients,) - - - tragedy was originally  
       a piece of religious worship."

Here the ancients and moderns are contrasted in reference to their different views of tragedy. The *original* estimation in which the ancients held tragedy, and more modern views of the subject, are contrasted.

122. ("With the Sioux Indians,) - - dogs are beasts of burden."  
 123. ("With all savage tribes,) - - skins are converted into clothing."  
 124. ("With some people,) - - one remedy is employed for all diseases."  
 125. ("With a philosopher,) - - demonstration is joy."  
 126. ("With you,) - - the word of the Lord has free course."

Here it is intimated that the reverse is the case in some places. The same section, however, in the following, is not of the *contrast* Edicatory.

"May the word of the Lord have free course (*with you.*")

It is not wished here that the word of the Lord may not have free course in all other places. But in the following it is intimated that the word of the Lord has *not* free course in all.

("With you,) the word of the Lord has free course."

*In general*, the section of the insentensic diction of the *contrast* Edicatory, should *begin* the sentence.

(It is seen, then, that contrast is an *occasion* on which *with* may begin a section.)

## II. SUBJECT INSENTENSIC E-DICATORY.

127. "This gentleman had great weight - - (with the President.)"
-

When the President is withed, joined, or brought, in contact with the weight, the influence of this gentleman, he, the President, was swayed, much influenced by it. And in exact proportion to the influence which the weight, the opinion, of this gentleman, exerted over the President, the President was *controlled* by this weight. The President, then, was, to a greater, or less extent, *subjected* to the weight, to the influence, of this gentleman. Hence he, the President, was as much a subject of this weight as is any man or woman, who is a *native* of England, and who resides in London, a *subject* of the British crown.

128. That circumstance had great

weight - - - - - (with the jury.)

129. This argument had much influence (with the judge.)

130. No reasoning will have much

weight - - - - - (with the fool.)

131. These demonstrations had invin-

cible influence - - - - - (with those pagan philosophers.)

Being subject to, or influenced by, then, *sometimes* furnishes an *occasion* for the use of *with*. We never say exerted great influence *with* him, but we say *over* him, *on* him.

## II. PREVALENCE

## EDICATORY.

132. "I thought him an innocent man, ,

and - - - - - (with this impression)

I did what I could to procure his pardon."

"*Prevalence*, influence, or efficacy, most efficacious force in producing an effect." Now, what was it which was prevalent, which was efficacious, with me in inducing me to do all that I could to obtain his pardon? it was this *impression*. What impression? the impression that he was an *innocent* man. It was the *prevalence*, the *influence*, of this impression which induced me to act. It may be well to advert to the sections under the *subject* Edicatory, which begin with *with*.

"The duke well knew what kind of arguments was of prevalence (*with him*.")

Here the sectional thing is under the control, under the influence, of the arguments. In the *Prevalence* Edicatory, the sectional thing is so far from being under control, that it exerts a controlling influence on some person in another section.

133. "If any one should take up this

work - - - - - (with the impression)

that he has met with another Murray's Grammar, &c."

*Roswell C. Smith's Grammar.*

That is, should any one take up this work under the *prevalence*, under the *influence*, of the *impression* that he has met with another Murray's Grammar, &c.

Perhaps the use of *under*, would be better than that of *with*, in this particular case. *With*, aided by the context, seems to carry the idea that the impression under whose *prevalence* the act is done, is in fact the instrument with which it is done. "If any one should take up this work with the *impression*," &c.

The *impression*, when connected with the act of *taking up*, seems to resemble an instrument rather than a *cause*. We take up books with the hand. I do not think, however, that the use of *with* in the above instance, is a very great impropriety. But, from the errors which pervade the rest of the sentence, I am disposed to attribute the propriety in this use of *with* more to *chance* than to *knowledge*.

"If any one should take up this work with the impression that he has met with *another Murray's Grammar*, he is respectfully requested to suspend his judgment, &c."

Mr. Smith intends to say another *Grammar* he has not only failed in this attempt; but he has actually *crs* *second Murray!* Says Mr. Smith, you have not found the *well known* *andley Murray's* Grammar in the work which you have just taken up but a Grammar of *another Murray!* I presume that this other *Murray* is *Roswell C. Smith Murray!*

1. Another *boy's* book.
2. Another *man's* hat.
3. *Another Murray's Grammar.*

*Corrected.*—Should any one take up this book *under* the impression that he has found *another Grammar* by *Mr. Murray*, he is respectfully requested to suspend his judgment till a careful perusal of *its contents* has furnished *some data upon which* to predicate a *just and candid opinion* of *its* merits.

1 *Upon* should be exchanged for *of*: we can not properly say, predicate *on* or *upon*.

2. The words, *its, contents, some, data, upon, which, to, predicate, a, just, and, candid, opinion*, and *of*, are redundant!!

3. "*Has* furnished" should be exchanged for *shall have* furnished.

4. *If* should be rejected, and *should* should be the *first* word in the sentence.

5. If any man should take up this work with the impression that he has met with another *Murray's Grammar*, &c.

Now a man who is under *this impression*, would not be very likely to take up Mr. Smith's book at all! What, pray, could induce any one to take it up? Mr. Smith says that the impression that it

is another Murray's Grammar induces him to take it up. If any one should take up this book *with* the impression that it is, &c. Now, it appears to me that this impression would rather induce one to *lay* it down than to take it up! Indeed; does not Mr. Smith himself mean this?

From a slight glance some may be under the impression, that this work is nothing but *Murray's Grammar*.

Or—

From a slight glance, some may *lay down* this work, under the impression that it is nothing but another edition of Murray's Grammar.

What a grammarian must he be, who, by a blunder in syntax, gives that as the cause for *taking up*, which he intends as the cause for *laying down*! Things seems strangely inverted by grammarians: "*taking up*" is used for *throwing down*, and "*throwing down*" for *taking up*, so that Mr. Smith will hardly know whether I have taken *him up*, or *thrown him down*! But should he find much difficulty in settling this point, I would commend his case to the teachers of our public schools, who, from a long familiarity with his work, must be able to give him prompt relief! In the mean time I must be excused for putting Mr. Smith's *old* wine into a *new* bottle.

Those, who, from a slight glance at this work, are under the impression that it is *Murray's Grammar*, are invited to correct their error by a *full* examination. (28 words.)

"If any should take up this work with the impression that he has met with another Murray's Grammar, he is respectfully requested to suspend his judgment till a careful perusal of its contents has furnished some data on which to predicate a just and candid opinion of its merits." (51 words. 23 redundant words.)

## II. SUCCESSOR INSENTENSIC E-DICATORY.

134. "He replied, you are a dead man; and - - - (with this , ) discharged his pistol."

The section, "*with this*," indicates that the discharging of the pistol is the *successor* of the uttering of, "*You are a dead man.*" With the event of discharging the pistol to the event of uttering the affirmation, "*You are a dead man.*" No event, then, came between these—hence the *withed* one is the *successor* event. (*Successive* does not express the idea.)



II. UNION INSENTENSIC E-DICATORY.

135. Falstaff at that oak, shall meet     - (with us.)—SHAK.

That is, Falstaff shall unite with us, come into a *union* with us—join our company.

II. CONTACT INSENTENSIC E-DICATORY.

III. *Incident Ex-e-dic-a-tory.*

- |               |   |   |   |   |
|---------------|---|---|---|---|
| 136. " We met | - | - | - | (with this gentleman) <i>in Boston.</i> " |
| 137. " We met | - | - | - | (with rare things) <i>on the way.</i> "   |
| 138. " We met | - | - | - | (with curiosities) <i>everywhere.</i> "   |
-

## II. RECEPTION      EDICATORY.

III. *Accident Ex-e-dic-a-tory.*139 "They met - - - (with a fall) *on the ice.*"140. "They have met - - - (with heavy losses) *at sea.*"

## II. FOREIGN      EDICATORY.

141. How is business - - - (with the Bostonians?)

142. Is business brisk - - - (with you?)

143. Why is it that fruit trees do not  
grow well - - - (with us?)

This section always conveys an allusion to some one who is distinct, separate, from the speaker. Even in this section "*with us*," there is an allusion made to others.

144. "Finally, brethren, pray for us,  
that the word of the Lord may  
have free course, and be glorified even as it is - - - (with you.)"

## WITH

*With* is an adverb where it terminates a section of the trunk order; as, Henry was spoken *with* upon the subject. (Perhaps *to* would be better.)

REMARKS.—From denoting the means with which the fence-maker brings one stake to the other, *with* has come to denote the act of bringing one thing to another; from denoting the act of bringing one thing to another, *with* has come to denote the *state* of *subjunction*—and from denoting the state of subjunction of the withed thing, *with* has come to convey an allusion to the *nature* of that connection which the withed, or subjoined thing, has to the other thing. That is, whether it is a *causative* relation; as, John is sick *with* a cold—a *medium* relation; as John walked *with* his cane—a *competition* relation; as, John will lie *with* any man in town—a *similarity* relation; as, John compared this country *with* France—a *prevalence* relation; as, If any one should take up this work *with* the impression that he has met with another Murray's Grammar—a *succession* relation; as, John said that he had a dirk, and, *with this*, seized the stranger. And so on.

I think that I have found, and illustrated the various cases in which *with* may begin a section. If, however, instances should occur, which do not fall under any of the *Edicatories* that I have given, let the pupil, or teacher himself find a *distinctive* name for a new *Edicatory*. That all these sections which begin with *with*, fall naturally under the *Conjunctive* *Rudicatory*, admits of no doubt. And I would recommend teachers to examine with great care before they attempt to provide a new *Edicatory* for any doubtful case.

*Class the sections which begin with WITH.*

1. "In Damascus the governor kept the city (with a garrison.)"
2. "Thrice was I beaten (with rods.)"
3. "Seize on him, furies—take him to your torments! (With that , ), methought a legion of foul fiends environed me."
4. "And when I was present (with you,) and wanted, I was chargeable to no man."
5. Would to God you could bear (with me) a little in my folly: and indeed bear (with me.) For I am jealous over you (with a godly jealousy.)
6. "We have a building of God, a house not made (with hands,) eternal in the heavens."
7. "For in this we groan, earnestly desiring to be clothed upon (with our house) which is from heaven."
8. "We then, as workers together (with him,) beseech you also, that ye receive not the grace of God in vain."
9. "Simon Peter, a servant, and an apostle of Jesus Christ, (writes) to them that have obtained like precious faith (with us,) through the righteousness of God, and our Saviour, Jesus Christ."
10. "Who is like unto the beast—who is able to make war (with him?)"
11. "And it was given unto him to make war (with the saints.)"
12. "He that killeth (with the sword,) must be killed (with the sword.)"
13. "And the earth was lightened (with his glory.)" "And he cried mightily (with a strong voice.)"
14. "And she shall be utterly burned (with fire.)"
15. "See where on earth the flow'ry glories lie, (With her) they flourish, and (with her) they die."—POPE.
16. ("With the blessing) of God we hope to reach home to-day."
17. I agree (with my opponent.) *Concurrent.*
18. "In the beginning was the Word; and the Word was (with God;) and the Word was God."
19. "You are buried (with him) in baptism, wherein also you are risen (with him) through the faith of the operation of God."
20. "If ye then be risen (with Christ,) seek those things which are above."

21. "And be not entangled again (with the yoke) of bondage."  
 22. I shall not differ (with you.) *Quarrel with.*  
 23. "We were gratified (with the presence) of a person so much respected."  
 24. "Ye crags, and peaks, I'm (with you) once again—I hold to you the hands you first beheld."—TELL.  
 25. It is of unspeakable advantage to possess our minds (with an habitual good intention.)—ADDISON.  
 26. "The duke better knew what kind of arguments, was prevalent (with him.)"—CLARENDON.  
 27. "Prepare to meet (with more) than brutal force from the fierce prince."—BACON.

Illustration of the sections  
 which begin with *without*.

*Without* (with, and out.)

**I. Detractive** **Ru-dica.**

**II. DESTITUTION** **E-DICATORY**

1. "He is always - - - (without money.)"  
 2. "There is no living - - - (without thee.)"

This preposition *without*, is explained under the head of *with*. (See *with*.)

3. "Henry is - - - (without a hat.)"  
 4. "They are - - - (without hope) in *Christ*."

**II. LOCAL** **E-DICATORY.**

5. "Henry stood - - - (without the gate.)"  
 6. "James was eating - - - (without the door.)"

**III. Beyond Ex-e-dic-a-tory.**

7. "Eternity is - - - (without our reach.)"

**II. CONDITION** **E-DICATORY.**

8. "The most advantageous terms from the French, must end in our destruction - - - (without the separation) of the two monarchies."

**II. INDEPENDENT-OF** **E-DICATORY.**

9. "Men like to live - - - (without labour.)"  
 10. Wise men will do right - - - (without laws.)

That is, independent of laws.

**II. RESULT** **E-DICATORY.**

11. That event may happen - - - (without any danger.)

12. "That event cannot take place - (without damage) to our interests."

13. They can live together - - (without any difficulty.)  
That is, no difficulty will result from their living together.

14. They cannot live together - - (without difficulty.)

15. They cannot labour - - (without success.)

That is, success will be the result.

16. They have laboured - - (without success.)

That is, no success is the result of their labour.

## II. OMISSION E-DICATORY

17. John came out - - (without his hat.)

(See example 3.)

## WITHOUT

*Without* is never an adverb hence it cannot be used in the place of *unless*, even where it would have the sense of *unless*; as, "I will not go without you do."

Class the Sections which begin with *without*.

1. There is a house (without a roof.)

2. I have come (without my gun.)

3. ("Without , , ) were fightings, within , , were fears.

4. "These were (from , , ) ( , , ) (without the growing miseries.)"

These were (from *the place*) (*which is*) (without the growing miseries.)

That is, they are from the place which is not *inside*, but which is *outside* of the growing miseries.

## DIRECTIONS.

Construe the following EXERCISES exactly according to the specimens under page 14.

Be particular to give the *doctrine*, especially of the diction of the sections. In doing this, you will derive considerable aid from a critical perusal of the *Doctrinal Remarks* in the preceding pages. Let the class prepare *ten*, fewer or more, of the instances which fall under ABOUT, for one *Lesson*. This preparation should be made by a close examination of the *Doctrinal Notes* on the diction of the sections which begin with ABOVE. Continue in this way through all the Exercises. These being exhausted, Construe in the New Testament.

## ABOUT.—EXERCISES.

1. The belt was - - - (about his waist.)
  2. "Bind them - - - (about thy neck.)"
  3. It was six feet - - - (about the trunk.)
- 
4. "Get you up from - - - (about the tabernacle.)"
  5. They were sitting - - - (about the fire.)
  6. "He went out - - - (about the third hour.)"
  7. "Paul was - - - (about to open his mouth,)"
- 
8. "They were - - - (about to flee out) *of the ship.*"
  9. They were then - - - (about sixty men.)
  10. Every thing - - - (about you) *is in order.*
- 
11. They stood - - - (about the room.)
  12. His knife was not - - - (about him.)
  13. My father is - - - (about the house.)
- 
14. I was speaking - - - (about my brother's house.)
  15. He was reading - - - (about General Washington.)
- 
16. "I must be - - - (about my father's business.)"
  17. James was then - - - (about his work.)
  18. John is now - - - (about his writing.)
- 
19. He is wandering - - - (about , ,) *from place to place.*
  20. Why go ye - - - (about , ,) *to injure me.*
  21. Scatter the sands - - - (about , ,)

## ABOVE.—EXERCISES.

1. My hand was - - - (above his head.)
  2. The powers which are - - (above , , .)
  3. Henry then went - - (above me.)
- 
1. His conduct was - - (above board.)
- 
2. They now live - - (above board.)
- 
3. They wrote copies - - (above an hour.)
  4. The light was - - (above the sun's brightness.)
  5. He was seen by - - (above five hundred brethren.)
  6. The weight is now - - (above six pounds.)
  7. Hananiah feared God. - - (above many , )
- 
8. This man is - - (above mean actions.)
  9. A real gentleman is - - (above disguise.)
- 
10. They gave stripes - - (above measure.)
- 
11. He is now - - (above his business.)
  12. Indeed he is almost - - (above himself.)
- 
13. Give me peace - - (above all other things.)
  14. But - - (above all , , .)
- 
15. "The Lord thy God will set  
thee - - (above all nations.)"
  16. The law should be - - (above all men.)

## AFTER.—EXERCISES.

1. These men stood one - - (after another.) *Behind.*
  2. He came - - (after me.) *Behind.*
- 
1. He was named - - (after his uncle.)
  2. He made this machine - - (after that model.)
  3. Did he cut his coat - - (after mine?)
- 
4. John, have you come - - (after your book?)
  5. I will send an officer - - (after you)
  6. I have now come - - (after the papers.)
  7. "Ye shall not go - - (after other Gods.)"

8. They walk - - - (after the flesh.)
9. They judge - - - (after the sight.)
10. Does he consider things - (after their real value?)
11. Can you drink - - - (after me?)

## ACROSS.—EXERCISES.

1. He went - - - (across the street.)
2. We looked - - - (across the river.)
3. There was a bridge - (across the stream.)

## AMID, AMIDST.—EXERCISES.

1. He is now - - - (amid the waves.)
2. I was - - - (amidst the shade.)
3. The shepherd was - (amidst his flock.)
4. How could I comprehend (amid all this confusion?)

## AMONG, AMONGST.—EXERCISES.

1. He is sending agents - (among his friends.)
2. "He sends his blessings - (amongst his enemies.)"
3. He immediately went - (amongst the people.)
4. And he is now - - (among them.)

## AROUND, ROUND.—EXERCISES.

1. There was a belt - - (around his waist.)
2. They all sat - - - (round the fire.)
3. He has sailed - - - (round the world.)
4. They then went - - (around the hill.)
5. They were seated - - (round the table.)
6. The mother called her  
children - - - (around her.)
7. They are now strolling - (around the country.)
8. They rove - - - (round the world.)
9. "They went - - - (around , , ) *about the camp.*"
10. They are fond of riding - (round , , .)

## AT.—EXERCISES.

1. John was - - - (at church.)
2. I was (*present*) - - (at the trial.)



## PREPARED EXERCISES.

3. My father is not - - (at home.)
4. They are now - - (at ease.)

---

5. They are now - - (at play.)
6. The pen is now - - (at hand.)
7. He was then - - (at a loss) *for words.*

---

8. The bill was to be paid - (at sight.)
9. I told you this - - (at first , .)
10. He is a poor tool - - (at best.)
11. He made no reply - - (at all , ) *to them.*
12. He aims - - (at this mark.)
13. I shall not be there - - (at all events.)
14. He purchased the gloves - (at a small price.)
15. I am - - - - (at your service.)
16. I am - - - - (at your command.)
17. You shall return - - (at my cost.)
18. It was done - - (at his suggestion.)
19. He deserves well - - (at our hands.)

---

20. He was surprised - - (at this statement.)
21. He was troubled - - (at this report.)
22. He was much pleased - (at this event.)

---

23. He is now - - - (at the law.)
24. He is a student - - (at law.)
25. He is good - - - (at figures.)
26. He was good - - - (at engraving.)

---

27. He struck - - - (at me.)
28. They shot - - - (at him.)
29. He laughed - - - (at them.)
30. They are - - - (at variance.)
31. They have long been - (at swords' points.)
32. Texas is - - - (at war.)
33. He longs to be - - - (at him.)

## ATHWART.—EXERCISES.

1. He advanced his mis-  
created front - - (athwart my way.)
2. The fleet stood - - (athwart our course.)

## BEFORE.—EXERCISES.

1. He stood - - - (before his desk.)
2. He is not behind, but - (before me.)

---

3. "Wherewithal shall I come (before the Lord.)"
4. They are now - - (before this court.)

---

5. "Abraham bowed - - (before the people) *of the land.*"

---

1. "The world was all - (before them.)"

---

1. He that cometh after me,  
is preferred - - (before me,) [*above me*]  
for he was before me.

---

1. "And he set Ephraim - (before Manasseh.)"
2. "He esteemed virtue - (before gold.)"
3. "Poverty is desirable - (before torments.)"

## BEHIND.—EXERCISES.

1. "Get thee - - - (behind me,) *Satan.*"
2. The book lies - - (behind the table.)
3. He sat - - - (behind that tree.)
4. He rode - - - (*behind* me.)
5. He rode - - - (behind , .)
6. Look - - - (behind , .)

---

1. In Grammar John is - (behind his brother.)
2. In history I am - - (behind my class.)

---

3. "I was not a whit - - (behind the very chiefest apostles.)"

---

4. "They cast thy laws - (behind their back.)" *Heb. xix. Without heed Sin-i, without*

---

5. Forgetting those things  
which are - - - (behind , .) *Phil. iii.*
6. We should not forget what  
is - - - (behind , .)

7. "And fill up that which is (behind , , ) of the afflictions  
of Christ in my flesh"
8. Alas! we do not know  
what is - - - (behind , .)
9. Is there much evidence yet (behind , ?)
10. We know not what evi-  
dence is - - - (behind , .)
- 
11. There is a small sum - (behind , , .)
12. There are sixty dollars - (behind , , .)
- 
13. He has gone, and left us - (behind , .)
14. *He* went there, but left us (behind , .)

## BELOW.—EXERCISES.

1. The earth is - - - (below the heavens.)
2. The chin is - - - (below the mouth.)
3. Man lives - - - (below , , .)
4. Man is the fairest one - (below , , .)
5. He hit - - - (below the mark.)
- 
6. The water is - - - (below the mark.)
7. The water is - - - (below the banks.)
8. He purchased it - - - (below the first cost.)
9. This note is - - - (below par.)
- 
10. He is - - - (below me) *in the class.*
11. A lieutenant is - - - (below a captain.)
12. He appealed from the  
court - - - (below , , .)

## BENEATH.—EXERCISES.

1. He stood - - - (beneath the branch.) *under.*
2. The earth is - - - (beneath the heavens.) *under.*
3. He had a cushion - - - (beneath him.) *under.*
4. The earth from - - - (beneath , .)
- 
5. Has he conducted - - - (beneath his station?)
6. This act is - - - (beneath a gentleman.)
7. He was - - - (beneath her notice.)

8. They will sink - - (beneath their burden.)  
 9. Did Milo sink - - (beneath the ox) *which he carried on his back?*
- 
10. An ox ranks - - (beneath a man.)  
 11. Man is - - (beneath angels.)
- 
12. "Our country sinks - (beneath the yoke.)"  
 13. We have sunk - - (beneath his taxation.)  
 14. He was borne down - (beneath the burden) *of his sins.*

## BESIDE.—EXERCISES.

1. He sat - - - (beside me.)  
 2. They were seated - - (beside the stream.)  
 3. - - - (Beside all this,) *there is a great gulf between us, and you.*
- 
4. "It is - - - (beside my present purpose) *to enlarge upon this subject.*"
- 
5. John is - - - (beside himself.)  
 6. "Paul, thou art - - (beside thyself.)"
- 
7. To all - - - (beside , ) *as much an empty shade.*  
 8. I saw nothing - - (beside this book.)

## BEYOND.—EXERCISES.

1. He went - - - (beyond that tree.)  
 2. He travelled far - - (beyond that river.)  
 3. My stick reached - - (beyond his , .)  
 4. "Let no man go - - (beyond , , ) *and defraud his brother.*"
- 
5. ["A thing] ( , , ) - (beyond us) *even before our death.*"



22. He lives - - - (by himself.)
  23. He sat - - - (by himself.)
  24. Put this book - - (by itself.)
  25. "I shall stand - - (by him,) *come what will.*
  26. I was at court - - (by my attorney.)
  27. The temple was built (by Solomon.)
  28. These houses were built (by Stephen Girard.)
  29. He works - - - (by a candle.)
  30. He saw the pin - - (by moonlight.)
  31. He travelled day - (by day.)
  32. He counted his army  
man - - - (by man.)
  33. He commanded the  
army year - - (by year.)
- 
1. How came he - (by so much land?)
  2. How came James - (by that house?)
  3. This pen was made - (by John.)
  4. This land is owned - (by my brother.)
  5. The sinner is converted (by Christ.)
  6. I am commanded - (by the people) *of the State of Pennsylvania.*
  7. The grass was killed (by the frost.)
  8. He was hurt - - (by a fall.)
  9. He has been injured (by the tricks) *of Jude.*
  10. He was killed - (by a sword.)
  11. He saw the pin - (by moonlight.)
  12. They live - - (by speculation.)
  13. They applied - - (by a petition.)
  14. Do you know a man (by the name) *of Paul?*

## PREPARED EXERCISES.

## DOWN.—EXERCISES.

1. He is - - - (down the country.)
  2. They went - - - (down the hill.)
  3. They sailed - - - (down the river.)
  4. We are all going - - - (down the stream) *of life.*
  5. He went up, and - - - (down , , .)
- 
6. They went - - - (down the hill.)
  7. He came - - - (down stairs.)
  8. The squirrel ran - - - (down the tree.)
  9. The deer swam - - - (down the stream.)

## FROM.—EXERCISES.

1. Henry went - - - (from Boston) *to Texas.*
  2. Separate the good - - - (from the bad , , .)
  3. Men go - - - (from good , , ) *to bad,*
  4. And , , - - - (from bad , , ) *to good.*
  5. He looked down - - - (from , , , ) , , *above.*
  6. He came - - - (from , , , ) *beyond, , .*
  7. Call the dog - - - (from , , , ) , , *under the table.*
- 
8. Light proceeds - - - (from the sun.)
  9. Men have all sprung - - - (from Adam.)
  10. Water springs - - - (from the earth.)
  11. Money is acquired - - - (from industry.)
  12. He descended - - - (from a noble race.)
  13. All things sprung - - - (from God.)
  14. This light is - - - (from that lamp.)
  15. "And - - - (from this , , ) it seems that he  
is not dead."
  16. This yarn was spun - - - (from that wool.)
  17. Can any good thing  
come - - - - - (from Nazareth ?)

## IN.—EXERCISES.

1. The horse is - - - (in the stable.)
2. The horse is - - - (in the harness.)
3. The horse is - - - (in the carriage.)
4. The fork is - - - (in the knife case.)
5. Henry is good - - - (in deed.)
6. Washington was great (in fact.)

- 7 These balls are alike (in size.)  
 8 God will judge all - (in that hour.)  
 9. One - - - (in five.)  
 10. He is - - - (in that office.)  
 11. John is - - - (in sight.)  
 12. John did right - (in replying) *to me.*  
 13. The horse is - - (in a good case.)  


---

 14. John is kind - - (in sickness.)  
 15. He is - - - (in good spirits.)  
 16. He is - - - (in good health.)  
 17. Henry is - - - (in pain.)  
 18. The man is - - - (in a severe fit.)  
 19. John is kind - - (in sickness.)  
 20. He is - - - (in good spirits.)  
 21. Henry is - - - (in a high fever.)  
 22. He is - - - (in good heart.)  
 23. He is - - - (in good courage.)  
 24. He did it - - - (in good faith.)  
 25. He was - - - (in his right reason.)  
 26. He is - - - (in the darkness) *of the night.*  
 27. He is - - - (in doubt.)  
 28. He was - - - (in fear.)  
 29. I command you - (in the name) of the people of  
 Pennsylvania.  
 30. I got the wine - (in John's name.)  


---

1. There is carbonic acid (in coal.)  
 2. Latent heat is - (in air.)  
 3. There is nourishment (in bread.)  
 4. We find the fishes - (in the water.)  
 5 and the birds - - (in the air.)  
 6. There are 1000 pages (in the book.)  
 7. There are three pieces (in the apple.)  


---

#### INTO.—EXERCISES.

1. He went - - - (into the house.)  
 2. I put the knife - - (into my pocket.) *not in.*  
 3. "Water enters - - (into the fine vessels) *of plants.*"  
 4. I looked - - - (into the room.)  
 5. "Put these ideas - (into other words.)"  


---



6. One river runs - - (into another.)
7. "They went down - (into the water.)"
8. He plunged - - (into the snow.)
9. He turned some water (into wine.)

---

10. "He turned water - (into wine.)"
11. "Command that these  
stones be made - (into bread.)"
12. Make this leather - (into boots.)
13. Reduce all these sub-  
stances - - - (into one mass.)

---

14. "Put more animation (into your composition.)"
15. The instillation of ar-  
dor - - - (into the mind.)
16. There is an infusion  
of zeal - - - (into the mind.)
17. I dislike the infusion  
of Gallicisms - - (into English.)

---

18. "Put other ingredients (into the compound.)"
19. How many ingredients  
have been put - - (into this medicine?)
20. You should not put  
horses, and sheep - (into the same drove.)

---

21. The child was fright-  
ened - - - (into fits.)
22. Evidence puts us - (into a belief) *of truth*
23. "We reduce many  
distinct substances - (into one mass.)"
24. Men are often enticed (into the commission) *of crime*
25. "We are all liable to  
be seduced - - - (into error.)"
26. The cup was broken (into several parts.)
27. The land was divided (into six lots.)

## OFF.—EXERCISES.

1. James is now - - (off his seat.)
2. James is not - - (off his bed.)

3. James was - - (off his guard.)

1. "They were seen - (off the Cape) of *Good Hope*"

ON.—EXERCISES.

1. The paper is - - (on the desk.)
  2. Some fell - - (on good ground.)
  3. The ball rolled - - (on the carpet.)
  4. He plays - - (on the drum.)
  5. Joseph plays - - (on the violin.)
  6. John is - - (on his horse.)
- 
7. "They depend - (on him) *to pay the note.*"
  8. His cure depends - (on his care.)
  9. My dependence - (on him) *is well known.*
  10. "Man should depend (on the promises) *of God.*"
  11. Man's salvation depends - - (on this condition.)
  12. I agreed to go - - (on condition) *that you would pay me.*
  13. I affirm - - (on my word) *that he was well*
  14. He declared - - (on his honour) *that I should be well treated.*
  15. His blood be - - (on us;)
  16. and *his blood be* - - (on our children.)
  17. "His blood be (*on us,*) and (*on our children.*)"
  18. "They will have compassion (on him.)"
- 
19. He preached - - (on last Sabbath.)
  20. John retired - - (on your approach.)
  21. "He was - - (on the look-out) *for him.*"
  22. They were - - (on the alert.)
  23. He is - - (on duty.)
  24. He was - - (on guard.)
  25. They were - - (on their guard.)
  26. He appears - - (on public occasions.)
  27. We find ruin - - (on ruin.)
  28. Men meet with loss - (on loss.)
  29. He suffered affliction (on affliction.)
  30. The thunder came peal (on peal.)
  31. He saw heap - - (on heap.)
  32. He came - - (on a sudden.)

33. He came - - - (on an errand) *of love.*  
 34. The ship is - - - (on shore.)
- 
35. He is now - - - (on his way.)  
 36. He was then - - - (on the road.)  
 37. He is - - - (on the road) *to fame.*  
 38. They are - - - (on their way) *home.*  
 39. Henry was - - - (on his way) *to ruin.*  
 40. He is always - - - (on the wing.)  
 41. He was - - - (on the alert.)
- 
42. The ship was - - - (on Galveston Island.)  
 43. Jefferson City is - - - (on the Missouri river.)  
 44. Vandalia stands - - - (on the Kaskaskia river.)  
 45. The British fleet - - - (was on the American coast.)

## OVER.—EXERCISES.

1. He held the umbrella (over his head.)  
 2. The smoke rose - (over the city.)  
 3. The flag was waving (over our heads.)  
 4. "The mercy-seat - (over the testimony.")  
 5. There was a window (over the door.)  
 6. The hat hung - - - (over the table.)
- 
7. The cat jumped - (over the table.)  
 8. The deer jumped - (over the stream.)  
 9. The water ran - - (over the dam.)  
 10. The horse jumped - (over the fence.)  
 11. The lad stepped - (over the pin.)  
 12. He went - - - (over , , ) *to England.*  
 13. He went - - - (over , , ) *to the other party*  
 14. "He remained - - (over night.")
- 
15. He sailed - - - (over the lake.)  
 16. They travelled - - (over all the earth.)  
 17. The cap was - - - (over his face.)  
 18. We put cloths - - - (over his hand.)  
 19. Spread a counterpane (over us.)
- 
20. The water was - - (over his head.)  
 21. The snow was - - - (over his boots.)

22. "Devout men carried

Stephen to his burial,

and made great la-

mentation - - (over him.)"

---

1. He remained with me (over Sunday.)

2. "He kept it fresh - (over winter.)"

3. Will you stay - (over night?)

4. "They prepared for  
each day - - (over night.)"

1. Christianity has ad-  
vantages - - (over every other religion.)

2. Has John an advan-  
tage - - (over Joseph?)

3. "Young Pallas shone  
conspicuous - - (o'er the rest.)"

4. What advantages has  
learning - - (over ignorance?)

5. What advantages has  
Texas - - (over the United States?)

6. Who put thee - (over us?)

7. "I will make thee  
ruler - - (over many things.)"

8. "Thou shalt be - (over my house.)"

9. "Parents watch - (over their children.)"

10. "His tender mercies  
are - - (over all his works.)"

---

11. "Dost thou not watch (over my sin?)"

PAST.—EXERCISES.

1. He was then - - (past the true line.)

2. It is now - - (past ten) o'clock

---

3. He was then - - (past feeling.)

---

4. He is now - - (past recovery.)

5. He was then - - (past cure.)

## THROUGH.—EXERCISES.

1. He pulled the thread (through the eye) *of the needle.*
  2. The breath comes - (through the glottis) *of the wind pipe.*
  3. "He went - - (through the land) *of Judea to Jerusalem.*"
  4. The deer ran - - (through the forest.)
  5. Fishes swim - - (through the water.)
  6. He bored - - (through the log.)
  7. They passed - - (through the gate.)
  8. They came - - (through the canal.)
  9. All business must pass (through his hands.)
  10. He remained - - (through the night.)
  11. I will go - - (through this business.)
  12. He has gone - - (through many hardships.)
- 
13. They went - - (through the city) *in search of their friend.*
  14. "Their tongue walketh (through the earth.\*)" Ps. lxxxiii.
- 
1. By grace are ye saved (through faith.)
  2. "It will bud - - (through the scent) *of water.*"
  3. "Sanctify them - (through thy truth.\*)"
  4. "The gift of God is eternal life - - (through Jesus Christ.\*)"
  5. But some of them said, He casteth out devils - - - (through Beelzebub.)
  6. He slew his brother - (through thirst) *for gold.*
  7. He sold his country - (through a false ambition.)
  8. We see things - - (through the medium) *of the eye.*
  9. The crime was discovered - - - (through the folly) *of the offender.*
  10. An artery is a vessel - (through which) *the blood is conveyed from the heart to all parts of the animal body.*
  11. A vein is a vessel - (through which) *the blood is returned to the heart.*

s.

country.)

e.)

political course.)

s.

in talents."

dozen.

h.)

l.")

l) (to her mind)

audience.)

v.")

ith.)

number) of three hundred."

what twenty

.)

n.)

that he will fail."

)

ruin.")

point.)

uth.)

life.")

hair.")

sufferings) of his children.

selves.)

door.")

taste )

28. I have his word - (to the contrary.)  
 29. "Marks, and points out  
     each man of us - (to slaughter.)"  
 30. "He is deaf - - (to our cries) *for relief.*"  
 31. He has a strong dislike (to Mr. Jones.)  
 32. The Scriptures say - (to the sinner,) "*Now is the day  
     of salvation*"

## TOWARD, TOWARDS.—EXERCISES.

1. He rode - - - (toward London.)  
 2. The men came - - (towards me.)  
 3. He looked - - (towards his sister.)  
 4. "He set his face - (toward the wilderness.)"  


---

 5. "His eye shall be evil (towards his brother.)"  
 6. His conscience is void  
     of offence - - (toward God,)  
 7. and - - - (toward men.)  
 8. "Thou hast love - (toward all the saints.)"  
 9. "Hast thou faith - (towards God?)"  


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 10. He gave five dollars - (towards the sum.)  
 11. "This is the first  
     alarm which England  
     received - - - (toward any trouble.)"  

CLARENDON.


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 12. I am - - - (towards nine years) *old.*—SWIFT.

## UNDER.—EXERCISES.

1. He stood - - (under the umbrella.)  
 2. Henry was carried - (under the ice.)  
 3. The iron is - - (under water.)  
 4. These creatures live - (under ground.)  
 5. James sat - - (under the brow) *of a hill.*  
 6. It is not like any other  
     thing - - (under the heavens.)  
 7. We found him walk-  
     ing - - (under a heavy load.)  
 8. The whole duty of  
     man may be treated of (under the head) *of RELIGION.*

9. "*The duke may be mentioned* - - (under the double capacity) *of a poet and a divine.*"—FELTON.

- 
- 1 They are - - (under our laws.)  
 2. He entered his office - (under these conditions.)  
 3. Yet he does this - (under the name) *of friendship.*  
 4. This argument was evaded - - (under some plausible distinctions.)  
 5. Joseph is - - (under a tutor.)  
 6. These colonies are - (under the British government.)  
 7. James is now - - (under a guardian.)  
 8. - - - - ("Under God,) *this is our only safety.*"  
 9. They are all - - (under sin.)  
 10. He is - - - (under some restraint.)  
 11. What man is not - (under condemnation?)  
 12. He was - - - (under favour) *of the Prince.*  
 13. Saints particularly are (under the blessings) *of God.*  
 14. We live - - - (under the gospel dispensation.)  
 15. "Nuns are - - (under vows) *of charity.*"  
 16. "We should have fortitude - - (under the evils) *of life.*"  
 17. "We should behave like Christians - (under reproaches.)"  
 18. "Have patience - (under pain.)"  
 19. He was then - - (under the penalties) *of the law.*  
 20. I live - - - (under extreme oppression.)  
 21. The army was - (under the command) *of General Jackson.*  
 22. The American revolution commenced - (under the administration) *of Lora North.*  
 23. Here is a deed - (under his hand.)  
 24. and - - - (under his seal.)  
 25. "He has left us evidence - - (under his own hand.)"  
 26. "Morpheus is represented - - (under the figure) *of a boy asleep.*"  
 27. He writes - - (under the name) *of Locke.*



28. "These men trade - (under the firm) of *Wright & Co.*  
 29. For I am a man - (under authority,)  
 30. having soldiers - (under me.)  
 31. The ship was then - (under way.)
- 
32. "*It was too great an honour for any man* (under a duke.)"  
 33. A lieutenancy is an office which is - (under a captaincy.)
- 
34. "The effect of medicine is sometimes - (under its natural strength.)"  
 35. "There are parishes in England - (under forty pounds) *a year.*"  
 36. "He left three sons - (under age.)"  
 37. "They would not sell the horse - (under forty pounds.)"  
 38. "*Several young men could never leave the pulpit* - (under half) , *a dozen conceits.*"

SWIFT.

## UNDERNEATH.—EXERCISES.

1. "He found it - (underneath this stone.)"  
 2. "The mole runneth - (underneath , , .)"

## UP.—EXERCISES.

1. "He is now - (up the river.)"  
 2. "The squirrel is - (up the tree.)"
- 
1. "He was walking - (up the hill.)"  
 2. "The squirrel ran - (up the tree.)"

## UPON.—EXERCISES.

1. James was seated - (upon a high hill.)  
 2. I was then - (upon the house.)  
 3. Was he then - (upon his horse?)  
 4. His hat was - (upon his head.)  
 5. "He has his coat - (upon his back.)"  
 6. The basket hung - (upon his arm.)

7. We are now - - (upon battle ground.)  
 8. The gun was - - (upon his shoulder.)  
 9. He had a ring - - (upon his fore-finger.)  
 10. I put my hand - - (upon his shoulder.)  
 11. Lean your head - - (upon my arm.)  
 12. I have often been - - (upon these waters.)  
 13. I have never seen finer  
     wings - - - - (upon any bird.)  


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 14. He struck - - (upon the table) *with his hand.*  
 15. They struck - - (upon the ground.)  
 16. They beat - - (upon the house) *till it fell.*  
 17. They struck him - - (upon his head.)  
 18. "The rain came down (upon us) *in torrents.*"  


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 19. If you expect punct-  
     uality - - - - (upon our part,)  
 20. I trust that you will be  
     punctual - - - - (on yours.)  
 21. He is - - - - (upon the other side) *of the river*  
 22. He is now - - - - (upon this side) *of the Delaware*  
 23. I have made an im-  
     provement - - - - (upon that lamp.)  


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 24. I performed an opera-  
     tion - - - - (upon his arm.)  
 25. "The Philistines be (upon thee,) *Samson.*"  
 26. They came out - - (upon me) *with clubs.*  
 27. I am engaged - - - - (upon this job,) *to-day.*  


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 28. They were discharged (upon the first day) *of June.*  
 29. "You do this - - (upon pain) *of death.*"  
 30. What was their con-  
     duct - - - - (upon this occasion?)  
 31. They will have com-  
     passion - - - - (upon him.)  
 32. John will retire - - (upon our approach.)  
 33. He was - - - - (upon the look-out) *for the ship.*  
 34. They were - - - - (upon the alert) *all night*  
 35. He is - - - - (upon duty.)  
 36. He was - - - - (upon guard.)  
 37. They were - - - - (upon their guard.)

38. He appears - - (upon all public occasions.)  
 39. We find ruin - - (upon ruin.)  
 40. Men meet with loss - (upon loss.)  
 41. He suffered affliction (upon affliction.)  
 42. The thunder came peal (upon peal.)  
 43. He saw heap - - (upon heap.)  
 44. He came - - (upon a sudden.)  
 45. He came - - (upon an errand) *of love.*  
 46. The ship is - - (upon shore.) *Not good-on is good.*
- 
47. My reflections - (upon your situation) *have been painful.*  
 48. Consider well - - (upon the matter,) *beforehand.*  
 49. I have not thought much - - - (upon the affair) *since.*  
 50. I shall not say a word (upon his treatment) *toward me.*  
 51. I will retire, and dream (upon the thing.)  
 52. His mind seemed fixed (upon this one point.)  
 53. "He sent the officer - (upon a bold enterprise.")  
 54. The legislature is now (upon the banks.)  
 55. While I am - - (upon this subject,) *I will remark.*  
 56. I have given many notes - - - (upon the text.)
57. Congress is now - (upon the pre-emption act.)  
 58. This is a treatise - (upon Texas.)  
 59. I have reflected much (upon this point) *of the law in your case.*
60. Blackstone has written much - - - (upon the common law.)  
 61. Who has written a sound work - - (upon the laws) *of nations?*  
 62. In his speech he enlarged - - - (upon this part) *of the theme.*  
 63. The point - - (upon which) *I desire to add one word, is this.*  
 64. He is bent - - (upon mischief.)
- 
65. He is now - - (upon his way) *home.*  
 66. He was then - - (upon the road.)  
 67. He is - - (upon the road) *to fame.*

68. Henry was - - (upon his way) *to ruin.*  
 69. He is always - - (upon the wing.)  
 70. He was - - - (upon the alert.)  
 71. The horse came - (upon the full jump.)  
 72. The horses were - (upon a hard trot.)  
 73. My horse was - (upon a slow walk.)  
 74. His horse was - - (upon a gallop.)
- 
75. My father was - (upon my right side.)  
 76. and my brother - (upon my left.)  
 77. "There is a village - (upon the Thames.")  
 78. "Jefferson city is - (upon the Missouri river.")
- 
79. James is - - (upon the other side.)  
 80. Joseph was - - (on the whig side.)

## WITHIN.—EXERCISES.

1. There is no man - (within these walls.)
2. The pious man finds happiness - - (within his Bible.)
3. John will return - (within a year.)
4. His attempt died - (within itself.)
5. "Keep your expenses (within your income.)"
6. "The wound festers (within , , .)"
7. "Ills from - - (within , , ) *thy reason must prevent.*

## ATWEEN.—EXERCISES.

1. "Does all go right - (atween us?)"
  2. "Is all right - - (atwixt him), *and his Maker?*"
- 
3. "The victim nailed - (atween two thieves.)"
  4. "It came out from - (atwixt the two clefts) *of the rock.*"

## BETWEEN, BETWIXT.—EXERCISES.

1. There is a difference (between the two horses.)
2. There is a discord - (betwixt the two brothers.)
3. "What is the distinction (between right,) *and wrong?*"
4. These two men hold the land - - (between them.)

5. He sat - - - (between two rocks.)
6. The stream ran - (betwixt the two cities.)
7. I stood - - - (between him,) *and thee.*
8. "The nose is - - (betwixt the eyes.)"

## AGAINST.—EXERCISES.

1. "I am - - - (against your pillows.)" *Ex. xiii*
2. "His hand will be - (against every man.)" *Gen. xvi.*

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3. "That is a decree - (against law,)
4. - - - (against public opinion,)
5. and - - - (against reason itself.)"

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6. This horse ran - (against that , .)
7. Harrison ran - (against Van Buren.)
8. "The Whigs are -- (against the Democrats.)"
9. There are ten votes - (against nine.)

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10. "The ship is - (against the mouth) *of the river.*"
11. Aaron lighted the  
lamps over - - (against the candlestick.)  
[*Num. viii.*

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12. He leans - - (against the wall.)

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13. This change of mea-  
sures is - - - (against us.)
14. The choice of officers  
was - - - (against them.)

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15. They should get good  
wood - - - (against winter.)
16. All should lay up  
something - - (against time) *of need.*
17. "Urijah made it - (against king Ahaz came from Da-  
mascus.)" *2 Kings xvi.*

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18. Cold water is good - (against a cold.)
19. "Alkalies are good - (against the heart-burn.)"

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20. "How will you  
change horses?"—  
I will put mine - (against yours.)
21. "I have endeavoured  
to guard - - (against a cold.)"
22. I shall guard - - (against thieves.)
23. He raised impious war (against the throne,)
24. and - - - (against the monarchy) of God.

## FOR.—EXERCISES.

1. He gave a dollar - (for the knife.
2. the man." ("For my life) I cannot understand
3. I will give my horse - (for yours.)
4. "He gave cattle - (for horses.)"
5. "They gave him ten  
stripes - - (for each offence.)"
6. "And if any mischief  
follow, then thou  
shalt give life - - (for life,)  
eye - - - (for eye,)  
tooth - - - (for tooth,)
9. hand - - - (for hand,)
10. foot - - - (for foot.") *Ex. xxi.*
11. "To give his life a  
ransom - - - (for many.") *Matt. xx.*
12. "Or what shall a man  
give in exchange - (for his own soul ?") *Mark viii.*
13. This root is good - (for a cough.)
14. "Alkalies are good - (for the heart-burn.)"
15. Every man should  
provide clothing - (for winter.)
16. "She wrapped him  
close - - - (for , catching) cold."—SHAK
17. "And, - - - (for the time shall not seem tedious)"—SHAK

18. "John will go where  
he pleases - - (for all) *me.*"  
[John will go where] (he pleases) (for , , )  
( , , , ) ( , me.)
19. "Joseph Boston may  
be in Philadelphia, - (for any thing) that I know."
20. The roads are bad,  
indeed, but - - (for all) *that I shall go.*
21. John acts - - (for me.)
22. "He gave up the law (for divinity.)"
23. He translated the  
poem line - - (for line.)
24. It was a great sum - (for John) *to give.*
25. "It was young coun-  
sel - - (for these persons,)"
26. and violent counsel - (for the matters.)"
- 
1. I have many apprehensions - - (for him.)
2. I have no apprehensions - - (for myself.)
3. Thus much - - (for this trait) *in the character of for.*
4. "Thus much - - (for the progress) *of the deluge.*"
- 
5. I took him - - (for a good man.)
6. They were taken - (for brothers.)
7. "I hear - - (for certain,) *and do speak the truth.*"—SHAK.
8. "He quivered with  
his feet, and lay - (for dead.)"—DRYDEN.
9. We took you - - (for the President.)
10. "Let her go - - (for an ungrateful woman.)"
11. "I took this note - (for the messenger) *of love.*"
- 
12. "We sailed from Boston - - (for Texas.)"
13. "We sailed from Peru - - (for China.)"
14. "We sailed directly - - (for Genoa.)"
15. It would be - - (for his health) *to exercise.*

16. To be just is - - - (for the general good.)  
 17. To withdraw would be - - (for his honour.)  
 18. It would be - - - (for his comfort) *to retire.*
- 

19. "He is able to walk - - - (for aught) *I know.*"  
 20. *(For aught) is generally*  
     known, John Boston is honest.  
 21. "The President is in the city - (for aught) *is known*
- 

22. I write - - - (for Mr. Adams.)  
 23. He works - - - (for his brother.)  
 24. "For he loveth our nation; and he  
     hath built a synagogue - - (for us.)"  
 25. Will you carry this note - - (for me?)  
 26. "I will go to Boston - - (for you) *for ten dol-*  
     *lars.*"
- 

27. Is there a good reason - - (for this course) *of con-*  
     *duct?*  
 28. Is there a good cause - - (for this distinction)  
     *among men?*  
 29. "But this argument does not make (for the defendant.)"  
 30. "There is a natural, immutable,  
     and eternal reason - - (for that,) *which we*  
     *call virtue," and against that which we call vice.*
- 

31. I am - - - (for a free trade.)  
 32. He was - - - (for a republican go-  
     vernment.)  
 33. Is he - - - (for a limited mo-  
     narchy?)  
 34. "Aristotle is - - - (for poetical justice.)"  
 35. In this country, every man is - (for himself.)  
 36. and all - - - (for the government.)
- 

37. Was this instrument made - - (for a knife?)  
 38. Were men born - - - (for kings.)  
 39. as beasts are - - - (for men?)



40. I went - - - - (for my book.)  
 41. He is ever waiting - - - (for some expect-  
     good.)  
 42. "I am looking - - - (for my brother) *every*  
     *day.*"  
 43. I apply to this court - - - (for redress.)  
 44. and - - - - (for protection.)  
 45. He was sent to me - - - (for money.)  
 46. "He wrote - - - (for money.)"  
 47. Men generally write - - - (for fame.)  
 48. I am ready - - - (for you.)  
 49. I have prepared - - - (for you.)  
 50. He is now in search - - - (for arguments.)  
 51. Let him recur to antiquity - - (for examples.)

- 
52. Hats are made - - - (for the head.)  
 53. This coat is - - - (for John Boston.)  
 54. This glass is - - - (for that room.)  
 55. This knife is good - - - (for pens.)  
 56. That knife is good - - - (for nothing.)  
 57. The osier is good - - - (for twigs.)  
 58. and the poplar - - - (for the mill.)

- 
59. "It is not - - - (for me) *to control the*  
     *sea.*"  
 60. It was reserved - - - (for America) *to lead*  
     *the world to democracy.*  
 61. It was not - - - (for Adam) *to with-*  
     *stand the temptation of the forbidden tree.*  
 62. It was - - - (for Christ) *to redeem*  
     *the lost race.*  
 63. It is not - - - (for me) *to dictate to*  
     *you, gentlemen.*  
 64. It is not - - - (for him) *to control me.*

- 
65. "Moral consideration can no way  
     move the sensible appetite, was  
     it not - - - (for the will.)"  
 66. He could not pay his debts, was  
     it not - - - (for his friends.)  
 67. I should go was it not - - - (for my brothers.)

68. "He cried out - - - - (for anguish.)"  
69. He cannot pay - - - - (for the want) *of*  
*means,*  
70. ("For this reason) I  
cannot believe the report."  
71. "With fiery eyes sparkling - (for very wrath.)"  
72. "That which we - - - - (for our unworthiness,)  
*are afraid*  
73. to crave, our prayer is that God, - (for the worthiness) *of*  
*his Son would vouchsafe to grant."*  
4. The inhabitants suffered - - - - (for provisions,)  
75. and - - - - - - - - (for wood.)  
76. He was afraid - - - - - (for to meet his oppo-  
nent.)

77. "Henry travelled - - - (for three hours) *to-*  
*gether.*"
78. They hold their offices - - - (for life.)
79. "They rode. - - - (for miles together.)"
80. His nod has decided all causes  
in Sicily - - - (for these three years.)

### OF.—EXERCISES.

- |     |                                   |     |   |                                   |
|-----|-----------------------------------|-----|---|-----------------------------------|
| 1.  | "This cloth is made               | -   | - | (of good wool.)"                  |
| 2.  | This hat is made                  | -   | - | (of fine fur.)"                   |
| 3.  | This is a man                     | -   | - | (of genius.)"                     |
| 4.  | "He is a man                      | -   | - | (of decayed fortune.)"            |
| 5.  | "John Brown is a man              | -   | - | (of straw.)"                      |
| 6.  | "He is a man                      | -   | - | (of an unblemished character.)"   |
| 7.  | "The wickedness                   | -   | - | (of the human heart) is obvious." |
| 8.  | "They are                         | -   | - | (of this opinion.)"               |
| 9.  | "If he found any                  | -   | - | (of that way.)"                   |
| 10. | He has a knowledge                | -   | - | (of man.)"                        |
| 11. | "The foundations were made        | -   | - | (of precious stones.)"            |
| 12. | "The first foundation was         | -   | - | (of jasper.)"                     |
| 13. | "The second                       | was | - | (of sapphire.)"                   |
| 14. | "Does he faithfully discharge the | -   | - | (of his office?)"                 |

15. "The state - - - (of moral purity) *is a happy condition.*"
16. "This lad goes by the name - (of John.)"
17. A binominal root is composed - (of two parts.)
18. "They platted a crown - (of thorns.)"
19. I saw a sea - - - (of glass.)
20. "They made clay - - - (of the spittle.)"
21. "Ye are - - - (of this world.)"
22. He has a singular kind - - - (of nose.)
23. Give me a loaf - - - (of bread.)
24. James got a loaf - - - (of sugar.)
25. Give me a pound - - - (of tea.)
26. "I saw the body - - - (of Samuel Jones.)"
27. "I live in the city - - - (of Philadelphia.)"
28. Henry lives in a house - - - (of stone.)
29. "Language is the principal vehicle (of thought.)"
- GOULD BROWN'S GRAMMAR
30. Where did he get this amount - (of cash?)
31. There is a number - - - (of men) *here.*
32. There was a family - - - (of five persons.)
33. There was a convention - - - (of Pennsylvanians)
34. There is a society - - - (of ladies.)
35. Should there not be a convention - (of nations?)
36. There was an assemblage - - - (of boys) *in the street.*
37. There is a large collection - - - (of water) *here.*
38. Three individuals - - - (of the jury) *are out.*
39. Four , - - - (of the company) *re turned.*
40. A company - - - (of thirty individuals) *was formed.*
41. A company - - - (of thirty individuals)
42. - - - (of Philadelphia,) *was sent.*
43. This is a matter - - - (of business.)
44. This book is a system - - - (of English Syntax.)
45. "A part - - - (of the planetary system) *can be seen, only by the aid of a telescope.*"
46. He has paper - - - (of every kind.)
47. They have hats - - - (of all descriptions.)
48. He lives in a singular kind - - - (of house.)
49. I will call in the course - - - (of the day.)

50. "This child is the very picture - (of his mother.)"  
 51. This is a portrait - - - (of John Banks.)  
 52. "John went to Boston in the year (of 1840.)"  
 53. His conduct was a course - - (of deceit.)  
 54. A system - - - - (of general education.)  
 55. "We have toiled all - - - (of the night,) *and have*  
     *caught nothing.*"

- 
56. "He was led up - - - (of the Spirit.)"  
 57. "Being forty days tempted - (of the devil.)" *Luke*  
     *iv. 2.*  
 58. "And ye shall be hated - - (of all men) *for my*  
     *name's sake.*"  
 59. "My house shall be called - (of all nations) *the*  
     *house of prayer.*"  
 60. "They were baptized - - - (of John.)"

- 
61. "Salvation is - - - - (of the Lord.)"  
 62. "This is the grammar - - - (of L. Murray.)"  
 63. "This lad is the son - - - (of Mr. Jones.)"

- 
64. "Mr. Jones is the *father* - - (of this lad.)"  
 65. Mrs. Mary Davis is the *mother* - (of Miss Jane Davis.)  
 66. "Mr. Jones is the *father* - - (of this lad.)"  
 67. "Mrs. Mary Davis is the *mother* (of Miss Jane Davis.)"  
 68. Mr. James is the *father* - - (of three sons,) *and*  
 69. (of two daughters.)  
 70. General Harrison is *President* - (of the United States.)  
 71. "John is the *brother* - - - (of James.)"  
 72. Mr. John Davis is the *grandfather* (of this young lad.)  
 73. Mr. Nathans was the uncle - (of Mr. Sanderson.)  
 74. "This lady was the aunt - - (of James Harper.)"  
 75. "Abraham was the *father* - - (of Isaac.)"  
 76. "David R. Porter is now the  
     *Governor* - - - - (of Pennsylvania.)"  
 77. John B. Purcell is *Bishop* - - (of Cincinnati.)  
 78. This gentleman is a *Bishop* - (of the Episcopal church.)  
 79. Henry Jones is a *merchant* - (of Philadelphia.)  
 80. "Joseph Hewet is the *pupil* - (of John Foster.)"  
 81. I am the *teacher* - - - - (of this school.)  
 82. James is the *apprentice* - - (of two masters.)



111. "I have been informed - - ( , that) the President is in the city." (*of that.*)  
 112. Nothing was said - - - (of his sons.)  
 113. He spoke well - - - (of Thomas Jefferson.)  
 114. "When Pilate heard - - (of Galilee,) *he asked,* whether the man was a Galilean."  
 115. "And when ye shall hear - (of wars,)  
 116. "and rumours - - - (of wars,) *be ye not troubled.*"
- 

117. "Wherefore that field shall be called the field - - (of blood.)"  
 118. All strangers were buried in the field - - - (of blood.)
- 

119. This is the field - - - (of battle.) *for.*  
 120. "Peter and John went up at the hour - - - (of prayer.) *for.*  
 121. "After this there was a feast - (of the passover.)"  
 122. "The heavens must receive him until the times - - - (of the restitution) *of all things.*"
- 

123. This man is worthy - - (of great praise.)  
 124. "This deed is *worthy* - - (*of great praise.*")  
 125. This subject is *worthy* - - (of close attention.)  
 126. That affair is *worthy* - - (of much attention.)  
 127. "This fellow is not *worthy* - (of our notice.)"  
 128. Although man is vile, his soul was deemed *worthy* - - (of Christ's own blood.)  
 129. That hat is *worth* - - - ( , ten dollars.)  
 130. This deed is *worthy* - - (of high commendation.)
- 

131. The destruction - - - (of this race) *was instant.*  
 132. This course is obviously subversive - - - (of sound morals.)  
 133. This climate is destructive - (of health.)  
 134. The destruction - - - (of this race) *was unexpected.*

- 
135. He is sick - - - (of a cold.)  
 136. I am quite *tired* - - - (of this subject.)  
 137. I am *tired* - - - (of your talk.)  
 138. The room is *full* - - - (of smoke.)  
 139. The Word was made flesh, and  
       dwelt among us - - *full* (of grace.)  
 140. and - - - *full* (of truth.)  
 141. "All ye shall be offended - (because-of me) *this*  
       *night.*"  
 142. I am *glad* - - - (of it.)  
 143. He was *impatient* - - - (of these restraints.)  
 144. "For - - - (of necessity) *he must*  
       *release one at the feast.*"  
 145. For he - - - (of necessity) *must go.*  
 146. "He who first stepped in *was*  
       *cured* - - - (of whatever disease)  
       *he had.*"  
 147. "He preached the *remission* - (of sins,) *to all.*"  
 148. "He who first stepped in after  
       the troubling of the water, was  
       cured - - - (of whatsoever disease)  
       *he had.*"  
 149. "He preached the *forgiveness* - (of sins) *to all.*"
- 
150. - - - ("Of a truth) *I say*  
       unto you, this man went down  
       justified rather than the first."  
 151. I say unto you - - - (of a truth) *that no*  
       good will come of this thing.
- 
152. "Much evil will come - - (of that measure.)"  
 153. "No good will come - - (of it.)"  
 154. "Will any good come - - (of him.)"
- 
155. "I have known him - - (of a child.)"  
 156. He has been known to us - - (of a long time.)  
 157. He went - - - (of a Saturday.)  
 158. "He is well - - - (of late.)"  
 159. "Henry is not well - - (of late years.)"

1. "They came out - - - (of Egypt.)"
2. I went directly out - - - (of the house.)
3. Is not this man out - - - (of the road?)
4. These very pins came out - - (of his mouth.)
5. Move these chairs out - - - (of my way.)

## WITH.—EXERCISES.

1. He writes letters - - - (with a pen.)
  2. "And the angel measured the city (with a golden reed.)"
  3. Is not his conscience seared - (with a hot iron?)
  4. He, like others, eats - - - (with his teeth.)
  5. The rust of iron may be eaten off (with vinegar.)
  6. "She anointed his feet with ointment, and wiped them - - - (with her hair.)"
  7. The gentleman convinced me - (with his arguments.)
  8. She sewed these pieces - - - (with a needle.)
  9. Sew the buttons - - - (with strong thread.)
  10. The coat was made - - - (with silk.)
  11. He paid the demand - - - (with this money.)
  12. They deceived me - - - (with rare pretensions.)
  13. What went ye out to see—a reed shaken - - - (with the wind?)
  14. They raised their bread - - - (with yeast.)
  15. The man was cured - - - (with this ointment.)  
(See example 6.)
  16. Judas betrayed him - - - (with a kiss.)
  17. Men become learned - - - (with study.)
  18. Fire is extinguished - - - (with water.)
- 
19. "They are distressed - - - (with pain.)"
  20. Martin was elevated - - - (with joy.)
  21. The grass was injured - - - (with the frost.)
  22. He is afflicted - - - (with poverty.)
  23. He is now ill - - - (with a fever)
- 
24. Make me a coat - - - (with buttons.)
  25. He purchased a farm - - - (with a house.)
  26. That lad has a knife - - - (with four blades.)
  27. He found a silver watch - - - (with a gold chain.)
  28. He has a steel watch-chain - (with a gold key.)



29. My teacher gave me this book - (with good advice.)  
 30. My father sends you this note - (with his respects.)  
 31. I want a cloth - - - (with a black colour.)  
 32. He has a cane - - - (with an ivory head.)  
 33. Give the word - - - (with its import.)  
 34. I like books - - - (with a good margin.)  
 35. He wrote - - - (with great accuracy.)  
 36. They will return - - - (with reluctance.)  
 37. I want a Geography - - - (with an atlas.)  
 38. He shot six birds - - - (with black feathers.)  
 39. He may peruse this book - - (with great advantage.)  
 40. I have returned - - - (with an apology.)  
 41. We shall sketch the contents of  
     this chapter - - - (with great rapidity.)  
 42. "The first beast was like a lion - (with eagle's wings.)"  
 43. "I saw a beast like a bear - - (with three ribs) *in its*  
     *mouth.*"  
 44. John speaks of a leopard-like  
     monster - - - (with four heads,)  
     and - - - (with four wings) *upon*  
     *its back.*  
 45. That man was in town - - (with his two servants.)  
 46. He has built him a house - - (with an iron roof.)
- 
47. The house was filled - - - (with smoke.)  
 48. "And she anointed his feet - - (with ointment.)"  
 49. "And the bottles were filled - (with air.)"  
 50. The measure is now filled - - (with corn.)  
 51. "Henry was filled - - - (with fear.)"
- 
52. Henry was sitting - - - (with me,) *in my*  
     *house.*  
 53. When I said that, John was - (with us.)
- 
54. The gentleman travelled - - (with me) *to Boston.*  
 55. I went to Boston - - - (with my brother.)  
 56. "This apple grew upon the same  
     branch - - - (with that.)"  
 57. That man was in town - - (with his wife.) *St*  
     *Ex. 45.*
-

58. I like to live - - - (with such neighbours.)  
 59. There is no living - - - (with such a man.)
- 

60. He corresponds - - - (with his brother.)  
 61. "The connection of one piece is obvious." - (with the other piece.)  
 62. "The connection of the child is close." - (with his parents,) *is*  
 63. The relation of one brother - (with another brother,) *is tender.*  
 64. "The connection of a brother is tender." - (with a sister) *is also tender.*  
 65. The relation of sixty - - - (with six tens) *is obvious.*  
 66. The relation of six - - - (with five) *is obvious.*  
 67. "He compared pleasure - - - (with pain.)"  
 68. "This cloth compares well - (with that cloth.)"  
 69. Let us compare his arguments - (with reason.)
- 

70. I would trust him - - - (with my horse.)  
 71. James trusted his brother - - - (with the secret.)  
 72. Was any of the money found - (with the thief?)  
 73. Have you a knife - - - (with you?)  
 74. They found the silver cup - - - (with Joseph.)  
 75. I will trust him - - - (with goods.)  
 76. I am here - - - (with power) *to act.*  
 77. James went; but he went - - - (with your permission.)  
 78. "He came - - - (with full authority) *to act.*"
- 

79. John stole the apples - - - (with his brother.)  
 80. "And there was a great company of publicans, and others, that sat down - - - (with him.)"  
 81. I work at shoe-making - - - (with my brother.)  
 82. I live - - - (with my sister.)  
 83. This slave lives - - - (with his master.)  
 84. Sarah boards - - - (with Mrs. Davis.)  
 85. John studied his lesson - - - (with me.)  
 86. James went through college - (with my brother.)



107. "He was a man of sorrow, and acquainted - - - (with grief.)"
108. "Reason would that I should bear - - - (with you.)"  
[ACTS xviii.]
109. "Shall not God avenge his elect, though he bear long - - (with them?)"  
[LUKE xviii.]
110. "Would to God you could bear (with me,) *a little*."
111. Henry Davis studied law - - (with Daniel Webster.)
112. Mr. Joab Brace must have studied grammar - - - (with Lennie) *himself*
113. The professor of religion should show in his daily intercourse with men, that he has been - (with Christ.)
114. "From the statement of this witness, I presume that he has been - - - (with the defendant.)"
115. ("With the Unitarian,) - - Christ is a mere man."
116. ("With the Presbyterians,) - - Christ is God himself.
117. ("With the industrious man,) - there is generally enough."
118. ("With the idle man,) - - there is generally too little."
119. ("With him,) - - - nothing is right."
120. ("With his brother,) - - nothing is wrong."
121. ("With the ancients,) - - tragedy was originally a piece of religious worship."
122. ("With the Sioux Indians,) - dogs are beasts of burden."
123. ("With all savage tribes,) - skins are converted into clothing."
124. ("With some people,) - - one remedy is employed for all diseases."
125. ("With a philosopher,) - - demonstration is joy."
126. ("With you,) - - - the word of the Lord has free course."

127. "This gentleman had great  
weight - - - - (with the President.)"
128. That circumstance had great  
weight - - - - (with the jury.)
129. This argument had much influence (with the judge.)
130. No reasoning will have much  
weight - - - - (with the fool.)
131. These demonstrations had invin-  
cible influence - - - - (with those pagan phi-  
losophers.)

- 
132. "I thought him an innocent man,  
and - - - - (with this impression)  
I did what I could to procure his pardon."

133. "If any one should take up this  
work - - - - (with the impression)  
*that he has met with another Murray's Grammar, &c.*"  
*Roswell C. Smith's Grammar.*

- 
134. "He replied, you are a dead  
man; and - - - - (with this , ) *dis-  
charged his pistol.*"

- 
135. Falstaff at that oak, shall meet - (with us.)—SHAK.

- 
136. "We met - - (with this gentleman) *in Boston.*"

137. "We met - - (with rare things) *on the way.*"

138. "We met - - (with curiosities) *everywhere.*"

- 
139. "They met - - - - (with a fall) *on the ice.*"

140. "They have met - - - - (with heavy losses) *at  
sea.*"

- 
141. How is business - - - - (with the Bostonians?)

142. Is business brisk - - - - (with you?)

143. Why is it that fruit trees do not  
grow well - - - - (with us?)

144. "Finally, brethren, pray for us,  
that the word of the Lord may  
have free course, and be glori-  
fied even as it is - - - - (with you.)"

1. "He is always - - - (without money.)"
  2. "There is no living - - - (without thee.)"
  3. "Henry is - - - (without a hat.)"
  4. "They are - - - (without hope) *an*  
*Christ.*"
- 
5. "Henry stood - - - (without the gate.)"
  6. "James was eating - - - (without the door.)"
- 
7. "Eternity is - - - (without our reach.)"
- 
8. "The most advantageous terms from  
the French, must end in our de-  
struction - - - (without the separa-  
tion) *of the two monarchies.*"
- 
9. "Men like to live - - - (without labour.)"
  10. Wise men will do right - - - (without laws.)
- 
11. That event may happen - - - (without any danger.)
  12. "That event cannot take place - (without damage) *to*  
*our interests.*"
  13. They can live together - - - (without any difficulty.)
  14. They cannot live together - - - (without difficulty.)
  15. They cannot labour - - - (without success.)
  16. They have laboured - - - (without success.)
- 
17. John came out - - - (without his hat.)  
(See example 3.)

## STYLE.

STYLE is the distinguishing *turn, cast, air*, or trait in the character of the sentence.

Style is divided into

- |                |                     |                  |
|----------------|---------------------|------------------|
| 1. Affected.   | 8. Feeble.          | 15. Negligent.   |
| 2. Bombastic.  | 9. Florid.          | 16. Obscure.     |
| 3. Concise.    | 10. Flowing.        | 17. Perspicuous. |
| 4. Diffuse.    | 11. Harsh.          | 18. Simple.      |
| 5. Easy.       | 12. Lofty.          | 19. Stiff.       |
| 6. Elegant.    | 13. Loose.          | 20. Tumid.       |
| 7. Epistolary. | 14. Neat, or Terse. | 21. Verbose.     |

## I. AFFECTED STYLE.

An *affected* style is that turn, that trait, which is properly denominated *artificial, unnatural, assumed, false show*; as,

1. The antiquarian too, and the traveller of every description, are lending their aid, to light up the lamp of English philology in the East, the North, and the South; and we anticipate its universal use to be no farther distant than the glorious millennium. *B. F. Ellis's Grammar.*

2. The circumstances under which it was prepared are simply these:

Having recently resigned the general superintendence of a seminary where many different branches of education were taught, and entered upon a sphere of duty where my whole attention is directed to the subject of English Belles Lettres, I felt more sensibly than I had ever done before, the want of an elementary book of instruction in Composition, suitable for beginners. *Preface to John Frost's Essay in Composition.*

It is hardly necessary to say that the *Affected* style mars the sentence. As *affected* airs do not beautify a lady, or gentleman, so an *affected* style does not embellish a sentence.

## II. BOMBASTIC STYLE.

A *bombastic* style is that turn, that trait, which springs from a serious attempt to raise a low, or a familiar subject above its just rank, by high sounding words; as,

1. The English language is about thirteen hundred years old. It was the last formed language in the world, and without doubt will continue to be the last, till time shall have been lost in the vortex of eternity. It is a language sublimer in magnitude, more splendid in diction, and richer in variety of expression than any other language in the world. Behold it spreading its ample arms,

embracing every continent, and grasping in the isles of the sea. *B. F. Ells's Gram.*

2. The author is free to acknowledge, that since this treatise first ventured on the wave of public opinion, the gales of patronage which have wafted it along, have been far more favorable than he had reason to anticipate. *Preface to Kirkham's Grammar.*

3. Grammar is a leading branch of that learning which alone is capable of unfolding, and maturing the mental powers, and of elevating man to his proper rank in the scale of intellectual existence; of that learning which lifts the soul from earth, and enables it to hold converse with a thousand worlds. *Preface to Kirkham's Gram.*

4. Why did you cling with such pertinacious tenacity to this same *anchor*, to save your own new-born bark, from the random waves of Mr. Webster's tempestuous philological sea. *B. F. Ells's Eng. Gram.*

The author of a sentence which is marred by a *bombastic* style, may be assimilated to a parent who makes a serious attempt to raise a *clownish son* to the rank of a *gentleman*, by gaudy apparel. The striking contrast between the *son*, and his *wardrobe*, converts the attempt of the father into the *ridiculous*.

### III. CONCISE STYLE.

A *concise* style is that trait, that turn, in the character of a sentence, which springs from the expression of much in a few words; as,

1. "God is love."
2. "Man is mortal."
3. "John is needy: Howard is benevolent."

In each of these sentences there is much said in a few words.

### IV. DIFFUSE STYLE.

A *diffuse*, or *verbose* style is that trait, that turn, in the character of a sentence which springs from the use of many words in the expression of a *few* ideas; as,

1. They are incapable themselves of imparting a satisfactory knowledge of the subject; and yet it often happens, perhaps even, in a majority of cases, that those who have commenced with the "introduction" have neither the time nor the means to get beyond it; and besides unless the "introduction" be constructed on the same principle of arrangement and expression with the one which it is intended to succeed, it will probably be found worse than useless, for when a particular arrangement and phraseology have become familiar to the mind, there is great difficulty in studying another



work on the same subject, in which the arrangement and expression are materially different. (109 words.) *Preface to Bullion's English Gram.*

2. For, whatever we may think in relation to its origin, whether we consider it a special gift from heaven, or an acquisition of industry,—a natural endowment, or an artificial invention,—certain it is, that, in the present state of things, our knowledge of it depends, in a great measure, if not entirely on the voluntary exercise of our faculties, and on the helps and opportunities afforded us. (68 words.) *Preface to Gould Brown's Grammar.*

The circumstance of my being called upon by the publishers to prepare a second edition of these Exercises in fifteen days after the publication of the first, and the notification at the close of a month, that the first three thousand copies were sold, and a considerable part of the second edition ordered, afford a presumption that the work has met with the approbation of the public in its original shape. (71 words.) *Preface to John Frost's Easy Exercises in Composition.*

The first sentence comprises one hundred and nine words. But the number which is actually necessary to express all which the author is justified in saying, is far short of this.

1. The first idea is that *Introductions*, *Abridgements*, are not sufficient.

2. The second is the inability of many to avail themselves of the advantages of a full work.

3. The third is that the *Introduction*, and the large work should be constructed upon the same principle.

4. The fourth is that the pupil meets with much inconvenience in studying a large Grammar which differs from the abridged one in arrangement, and phraseology.

These four ideas are all which the author is justified in attempting to express.

That these can be expressed in fewer words than one hundred and nine, may be seen from the following sentence :

The insufficiency of *Introductions*, the *inability* of many to avail themselves of the advantages of a full work, the *want* of analogy in plan, and expression between the *Epitome*, and the *Large work*, render *Abridgements* comparatively useless. (37 words.) 37 from 109, leaves 72 redundant words.

*A substitute for Gould Brown's sentence.*

2. For our knowledge of it depends much upon the proper use of the means which we possess for acquiring it. (20 words.) 48

redundant words. Hence the diffuse style which mars Mr. Goold Brown's sentence, consists of forty-eight useless words.

It may be said, however, that the substitute for this author's sentence, does not contain as much as his own period. True, but the substitute contains all that is relevant. Diffuseness mainly consists of wasting words upon things which have no legitimate connection with the subject.

*Substitute for J. Frost's sentence.*

The orders for a considerable part of the second edition, which, fifteen days from the first, my publishers requested me to prepare, show that the work is acceptable in its original form. (32 words.) 39 redundant words which constitute the *diffuse* style.

A diffuse style is a great blemish.

A diffuse style is found in the periods of the writers who *presume* that the reader not only wishes to learn that the person crossed the stream in *safety*, but to acquire a minute knowledge of *all* that exists within a conceivable distance of the place at which he crossed. Hence they are careful to enumerate the *number*, and *kind* of *pebbles* exposed to the eye—the number, and kind of them which are hid,—the number, and kind of them concealed by the mud,—the number, and kind of them concealed by the sand,—and the number, and kind of them hidden by the stream itself. Nor are they indifferent respecting the relative size and shape of each pebble. Neither will they neglect to make particular mention that pebbles, in a *philosophic* respect, are minerals distinguished from *flints*, by their variety of colors. To this they are careful to add that pebbles are composed of crystalline matter, debased by earths of different sorts, and in different degrees. Equally particular are they to mention in detail that pebbles are beautified with veins, clouds, and numerous other variegations. To this they are sure to subjoin that, although, in general, pebbles are formed by *incrustation* round a *central* nucleus—some are formed by *simple concretion*. And that nothing which has any bearing upon the fact that the person *crossed* the stream safely, may go untouched, they affix that pebbles are considerably used for paving streets!!

V. EASY STYLE.

An *easy style* is the *smooth flowing* turn of a sentence; as,

1. "In the beginning was the word; and the word was with God; and the word was God."
2. "In him was life; and the life was the light of men."
3. "For God so loved the world that he gave his only begotten

Son, that whosoever believeth in him, should not perish, but have eternal life."

This style is an important attribute; and, though few sentences have it, none should be without it.

The simplicity of the subject, is very favorable to this style; as,

1. "There cometh a woman of Samaria to draw water."

2. "Jesus said unto her, Give me to drink."

But, although the complexity of a subject, is not favorable to the *Easy* style, *care*, and *skill* can grace almost every sentence with more, or less of it.

3. "The woman saith unto him, Sir, thou hast nothing to draw with and the well is deep: from whence then hast thou that living water."

This sentence is stiff, formal. But even with this, and several other faults, it is better than a majority of the periods which grace, or rather *disgrace*, our English Grammars.\* The *affected* style which now mars it, may be made to give place to the *easy* style, which would improve it:

The woman replied, The well is deep, Sir; and thou hast nothing *with which* to draw: whence, then, hast thou that living water?

#### VI. ELEGANT STYLE.

An *elegant* style is the turn, the trait, which consists, not only of the *polish*, *richness*, and *purity* of a sentence, but of the just *formation*, *proportion*, and *distribution* of its several parts; as,

1. Shall we suffer this man to break into our folds,—to bind our shepherds, and to take possession of our flocks?

2. Forgiveness is the *odour* of the flower on which we tread.

3. "Homer was the greater genius; Virgil, the better artist: in the one we most admire the man; in the other, the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence." *Preface to Pope's Homer.*

That these sentences are *elegant*, can not be questioned. But they are not more elegant than the following:

"In the beginning, was the word; and the word was with God; and the word was God."

In this sentence, there is brevity, purity, force, propriety of arrangement, and embellishment. It contains a beautiful *climax*:

The word is first represented to be in the very *beginning*,—coetaneous with God. It is next represented to be *with* God; and is finally represented to be God.

"In the beginning was the word; and the word was with God; and the word was God."

## VII. EPISTOLARY STYLE.

An *epistolary* style is the familiar, conversational turn of a sentence, which is suited to letters, and correspondence by letters; as,

1. "Only Luke is with me. Take Mark, and bring him with thee; for he is profitable to me for the ministry."

"The cloak that I left at Troas with Carpus, when thou comest, bring with thee, and the books, but especially the parchment." *Paul to Timothy.*

Although the epistolary style is a familiar, conversational turn of the sentence, it does not follow that the sentence must be marred with errors. The improprieties in each of these sentences, may be corrected without any diminution of the epistolary style.

1. Luke only, is with me. Bring Mark with thee; for he would be profitable to me in the ministry.

2. Bring the cloak which I left with Carpus. Especially, bring the parchment, and the books if convenient.

## VIII. FEEBLE STYLE.

A *feeble* style is that trait of character, which consists of *weakness*, or a destitution of much force, strength; as,

A new Grammar of the English language, will, often without examination, be pronounced, by the superficial grammarian, a mere compilation; but those who are acquainted with modern philology, and those who understand the discrepancy between the present state of the science of practical grammar, and the most approved methods of instruction, are prepared to expect something more from an author whom they judge capable of availing himself of the facilities offered, and of adapting them to the interests of education. (80 words.) *Preface to Frazee's Gram.*

Although almost every blemish in a sentence, is unfavorable to force, strength, perhaps none is more so than a distinct mention of facts, and circumstances which a clear expression of the main things would readily suggest. The sentence which follows, has more strength, and brevity than that by Mr. Frazee:

Many are disposed to pronounce a new grammar a mere compilation without regard to the state of the science, or the capability of the author. (25 words.)

The interruptions produced by the constant introduction of unimportant matter, tend to enfeeble a sentence:

"A new Grammar of the English language, will, often, without examination, be pronounced, by the superficial grammarian, a mere compilation."

The reader is too much jolted by the *ups*, and *downs* of his

vehicle, to receive a very deep impression of the scenery which he passes.

Or in a different figure.

His sight is too often intercepted by the interjection of minors, to allow him to get a clear view of a major.

Words, and sections which are rendered redundant by any circumstances whatever, exert a great influence in weakening a sentence;

A new Grammar of the English language.

As the section, "*of the English language*," is on the title page, it is useless in this sentence.

#### IX. FLORID STYLE.

A *florid* style is the lively turn, the rich brilliant trait which springs from the flowers of rhetoric; as,

"I am the true vine; and my father is the husbandman,"

2. "Oh thou that rollest above, round as the shield of my fathers! Whence are thy beams, O sun! thy everlasting light! When the world is dark with tempests, when thunders roll and lightnings fly, thou lookest in thy beauty from the clouds, and laughest at the storm. But to Ossian, thou lookest in vain; for he beholds thy beams no more, whether thy yellow hair flows on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season: thy years will have an end. Thou wilt sleep in thy clouds, careless of the voice of the morning."

3. "Thou hast brought a vine out of Egypt; thou hast cast out the heathen, and planted it. The hills were covered with the shadow of it; and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river."

#### X. FLOWING STYLE.

A *flowing* style is the trait of smoothness with which the words of a sentence strike the ear; as,

1. "He that receiveth you, receiveth me: and he that receiveth me, receiveth him that sent me."

2. "The head of every man is Christ; and the head of the woman, is the man; and the head of Christ is God."

3. "Add to your faith, virtue; to your virtue, knowledge; to your knowledge, temperance; to your temperance, patience; to your patience, godliness; to your godliness, brotherly kindness; and to your brotherly kindness, love."

In the following construction, this style is somewhat increased: "To your faith, add virtue; to your virtue, knowledge; to your knowledge, temperance," &c.

4. "And the young men arose, wound him up, carried him out, and buried him."

5. "We shall conduct you to a hill-side, laborious indeed at the first ascent; but else, so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming."

#### XI. HARSH STYLE.

A *harsh* style is the harsh, jarring, grating, trait in the character of a sentence; as,

1. "Henry is a young fine man."

2. "He lives in that brick new house."

3. "The work now offered to the public, is claimed as an improvement in the following features, among others." *Preface to Frazee's Grammar.*

4. "The verb is the second part of speech treated." *Ibid.*

The flowing style respects melody; the harsh, a want of it.

The flowing is derived from the position of words in respect to each other, and from the ease with which they can be uttered.

Vowels impart softness; consonants, strength, to sound. The flowing style requires a just proportion of each.

Short words are not so flowing as long ones; and long ones which have an intermixture of long, and short syllables, are more flowing than they that are composed entirely of either.

But, although the style denominated *flowing*, depends much upon the *medium* length of the words, and upon a just proportion of long, and short syllables composed of a just intermixture of vowels, and consonants, it depends greatly upon a just disposition of them in the frame-work of a section.

1. "Henry is a *young fine* man."

Henry is a *fine young* man.

2. "He lives in the *brick new* house."

He lives in the *new brick* house.

3. The work now offered to the public, is claimed as an improvement upon the grammars in use, in the following features, among others.\* *Fruzee's Grammar.*

\*The numerous errors which deform this sentence, say distinctly, that its author is altogether *incompetent* to write a grammar.

What! is "*The work now offered to the public, is claimed as an improvement,*" *English!*?

1. The man who is now before the public, is *claimed as a good man!*

2. The horse which is in that stall, is claimed as a *black one!!*

3. This horse is claimed as a stronger animal than that!!

The following is common, and good:

That which renders this sentence particularly harsh, is the subjunction of the section, *among others*. Had the author omitted this section, he would have conferred a great favor upon the ears of the reader! Was this section amputated, which could be done with the loss of little blood, (for I do not believe there is a vein or an artery in it,) I could apply the language of its author to the remaining part of the sentence:

"The sentence now offered to its author, is claimed as an improvement upon that now in his Preface, in the loss of the following feature,—*among others!*"

4. "The verb is the second part of speech treated" Frazee's Grammar.

The use of "*treated*" is not less offensive to the palate of the temperance man than to the ear of the good scholar. To exclude the idea of *Bacchus*, of should follow *treated—treated of*. And to bring a smile of approbation from the lips of Apollo, the sentence should read as follows:

The second subject in Etymology, is the verb. Or,

The first subject in Etymology, is the noun,—the second, is the verb.

## XII. LOFTY STYLE.

A lofty style is the elevated, dignified, stately, sublime, trait of character; as,

1. "And God said, Let there be light, and there was light."

2. "I will shake the heavens; and the earth shall move out of her place."

3. "The stars of heaven, and the constellations thereof, shall not give their light; the sun shall be darkened, and the moon shall not cause her light to shine."

"I claim this book as my property." But, *I claim this book as an improvement upon that*, is both extremely rare, and shamefully bad.

I offer this book as an improvement upon that, is English.

### A Substitute.

This Grammar is offered as an improvement upon similar works now in use.

"The work now offered to the public, is claimed as an improvement upon the grammars in use, in the following features, among others."

Was the work a face, its author might speak of its features. But, as it has no head, it can have no face; and, as it has no face, how can it have features!!

"In the following" particulars.

## XIII. LOOSE STYLE.

A loose style is a laxity in the texture of the sentence; as,

1. Most grammarians call *names*, *nouns*, but *noun* is a technical word, which means *name*, and therefore we will use the word *name* more generally than the word *noun*, especially in the first part of this work; for everybody understands what this word means, which is not the case with the word *noun*. *Frazee's Gram.*

When two words express ideas which have no bearing one upon the other, the words will not *cohere*; as, *in in—the rapidly—hence whence.*

The words, "*hence whence*," will not interweave, they express nothing which gives them a *texture*, a *connection*. The following words, however, have a close texture: *Very high—High trees—Good Leather—Leather shoes.*

When two, or more sections express ideas which do not cohere, the sentences themselves can not cohere, can not have a *texture*, a connection; as,

1. *New York city is much improved, My horse is yet in the lot, His son could not learn the old grammar.*

As there is no relation among the ideas of these three sentences, there is no texture among the sentences themselves.

Now, as words which stand together may have no texture, so they which stand together, may have a *loose texture*.

"For every body understands what the word *name* means, (*which is not*) (*the case*) (*with the word*) (*noun.*)"

The connection between the sectionized, and the unsectionized part, is very *loose*, very *slender*. And this loose texture is a loose style.

What is not the case with the word, *noun*?

Answer—It is not the case with the word, *noun*, that "every body understands what the word *name* means!"

If we say, the word, *imagination*, has eleven letters, *which is not the case with the word, noun*, the three sections have a close texture.

What is not the case with the word, *noun*? Answer—It is not the case with the word, *noun* that it has eleven letters.

For every body understands what the word, *name*, means, *which is not the case with the word, noun!*"

*A Substitute.*

For every body understands what the word, *name* means, *whereas but few understand what the word, noun, signifies.*



## XIV. NEAT, OR TERSE STYLE.

A *neat*, or *terse* style is that degree of excellence which a sentence derives from a close observance of all the *Rules* in SYNTAX, that can be applied to the sentence; as,

1. The sight is the most delightful of all our senses.
2. Our sight is the most perfect, and the most delightful of all our senses. ADDISON.
2. "Our sight is *perfect*, and the most delightful of all our senses."

While the omission of "*most*," rids the sentence of one solecism, it mars it with another: the writer does not intend to say that our sight is *perfect*.

To render the leading trait in the character of this sentence, a *terse* style, it must be resolved into the first sentence under this definition:

"The sight is more delightful than any other of the senses."

## XV. NEGLIGENT STYLE.

A *negligent* style is the degree of *disorder*, that gives the sentence the same appearance which *neglect* in a housekeeper, gives her house; as,

1. The vowel sounds are produced with the organs open and without changing their position. *Frazee's Grammar*.

That is, these sounds are produced with the *tongue open*, with the *palate open*, with the *nose open*, and with the *teeth open*!!!

"The vowel sounds are produced with the organs open and without changing their position."

As the mouth is one of these organs, Mr. Frazee implies that the mouth may change its position. But is it *possible* to move the mouth from the front to the *side*, or to the *back* of the head!!

"And *without changing their position*."

As the name of the agents of this action, *changing*, is not within the reach of the word, "*changing*," *changing* should give place to *change*, or *variation*: and without any *change* in their position.

*A Substitute.*

The vowel sounds are produced by a continued effusion of the breath, with the mouth in one particular form, and without a motion from any of the organs of speech.

2. The power of connecting sounds by articulations or joints, is a peculiar characteristic and privilege of man above the mere animal creation. *Frazee's Gram.*

"The power of connecting sounds by *articulations* or joints.

1. The word, *articulation*, is rarely, if ever plused.\*

2. The word, *articulation*, cannot be applied to the *means* of connecting.

In *anatomy*, articulation is the *joining*, or *juncture* of the bones. The articulation between some bones, is produced by *enarthrosis* which is the *ball*, and *socket* joint.

2. In *botany*, articulation is the *connection* between the parts of a plant.

3. In the formation of words articulation is a *distinct* utterance.

As articulation is the *connection* itself, the true sense of this sentence is *nou-sense*.

"The power of connecting sounds by articulations."

That is, the power of connecting sounds by the *connection* of sounds!!

"*The power of connecting sounds by articulations or joints, is a peculiar characteristic and privilege of man above the mere animal creation.*"

The word, *privilege*, is not applicable to mere *physical* faculty, or strength. An incarcerated man may have the power to walk miles: but he may not have the *privilege*.

The members of our legislatures have the privilege of exemption from arrest in certain cases.

"The powers of a banking company are the *privileges* granted by the legislature."

Here the word, *power*, is plused, *powers*, and is applied, not to *physical* ability, but to a mere legislative *liberty* to do, or to a mere *exemption* from penalty for not doing.

"*The power of connecting sounds by articulations or joints, is a peculiar characteristic and privilege of man above the mere animal creation.*"

"The power is a *peculiar characteristic* of man *above* the mere animal creation."

What is it which is here said to be *above* the mere animal creation: Is it the characteristic of man?

"The power is a *peculiar characteristic above* the mere animal creation."

If this is the idea, the sentence is as much below many parts of the mere animal creation as man is above them.

And, if the idea is that man is raised by this characteristic *above*

\*This word may, perhaps, be plused when applied to the joints, or nodes, of maize, cane, &c.

the mere animal part of the universe, Mr. Frazee is degraded to the lowest rank of writers.

"The power of connecting sounds by *articulations*, is a peculiar characteristic and privilege of man above the mere animal creation."

"The power is a peculiar characteristic and privilege of man above the mere animal creation."

Perhaps the author's meaning expressed in *English*, is this:

The power is a peculiar characteristic and privilege *which raises* man above the mere animal.

#### A SUBSTITUTE.

The power, and the privilege of forming articulate sounds, raises man above the mere animal.

If this power raises man above the members of the mere animal kingdom, it must be peculiar to man. Hence there is no propriety in the use of *peculiar characteristic*. Besides, *characteristic* means what is peculiar!

#### XVI. OBSCURE STYLE.

An obscure style is the *abstruseness* of a sentence; as,

1. The literature of a nation cannot fail to contain within itself that which has made the nation what it is. First sentence in the Preface of, "*Class Book, of Poetry*," by JOHN S. HART.

This sentence evidently does not convey the author's ideas. Surely Mr. Hart meant to say something more than,

The literature of a nation cannot fail to contain itself *within* itself!

"*The literature of a nation cannot fail to contain within itself that which has made the nation what it is.*"

The literature of a nation must contain that which has made it what it is, (*not, fail, to, within, itself, the.*)

That "*the nation*" should give place to "*it*," is obvious from the use of *him* for the words, *a man*, in the following:

The learning of a man must contain that which has made *him* (*not, the man,*) what he is.

2. Those great ideas, which in the course of centuries, have been gradually developed by its master minds, are the moving springs, which have set the nation onward in the career of civilization. (*Second sentence, same preface.*)

It is not easy to see whether Mr. Hart means that the moving springs are made of ideas which are in the process of development for centuries, or of those which are developed at different times for centuries.

If he means the former, the language should be as follows—  
*The great ideas which it required centuries to develope.*

If he intends the latter, the first part of the sentence might be as follows:

*The great ideas, developed for centuries.*

1. *The great ideas which it has required centuries to develope,* are the moving springs of a nation in its career of civilization.

(Redundant words—*which, course, in, the, of, gradually, have, set, that, onward, by, its, master, minds, 14.*)

2. The great ideas developed for centuries are the moving springs of a nation in its career of civilization.

(Redundant words—*which, course, in, the, of, gradually, have, set, that, onward, by, its, master, mind, 14.*)

### *“Unity of a Sentence.”*

There must always be some leading principle to form a chain of connection between the component parts of every composition, and there must be the same connecting principle among the parts.  
*John Frost's Exercises in Composition.*

But what has this sentence to do with the *unity* of a sentence! ? Indeed, does it concern any thing that *man* can comprehend? True, one may form opinions respecting the meaning of the *first* part of it—but he cannot decide which of his various conjectures, is right.  
 The first part—

1. “There must always be some leading principle to form a *chain of connection* between the component parts of every composition.”

*The second part—*

“And there must be the same *connecting* principle among the *parts.*”

That is, the connecting principle which is among the *parts*, must be the same with the *chain* of connection that exists among the *component parts!*

4. “The rising tomb a lofty column bore.”

Did the *tomb* bear the *column*; or the *column*, the *tomb*?

5. “And thus the son the fervent sire addressed.”

Did the *son* address the *sire*; or the *sire* the *son*?

### XVII. PERSPICUOUS STYLE.

A *perspicuous* style is *distinctness* of expression.

1. The rising tomb bore a lofty column.

2. A lofty column bore a rising tomb.

These ideas are *distinctly* expressed. In the first, it is clearly

expressed that the *tomb* bore the *column*. In the second, it is clearly expressed that the *column* bore the *tomb*.

The *perspicuous* style may belong to the sentence which expresses an absurdity as well as to that which expresses a consistency. If the sentence expresses the absurdity *distinctly*, it has the *perspicuous* style; as,

1. An *absurd* man is one who acts in exact accordance with the clear dictates of reason, and sound judgment.

2. A *square* block is *round*.

Each sentence expresses what is absurd—but as it expresses the absurdity with *perfect distinctness*, each is distinguished by its *perspicuity*.

#### XVIII. SIMPLE STYLE.

A *simple* style is the trait of character, which springs from a *want* of everything like ornament, embellishment; as,

1. "A good man enjoys comfort in the midst of adversity."

The same sentiment, in a sentence of the *Florid* style.

"To the upright, there ariseth light in darkness."

2. We cannot find out the Lord fully.

*The Florid:*

Can we find out the Lord fully?

#### XIX. STIFF STYLE.

A *stiff* style is the constrained, formal, trait of character; as,

1. In the Anglo-Saxon race, from the days of Alfred until now, men of superior genius, the original thinkers in each successive generation, have given birth to ennobling thoughts, which continue to endure, and are perpetuated not only in the language, but in the race itself. (46 words.) *John S. Hart's Class Book of Poetry*.

Perhaps the following construction will rid the sentence of the *stiff* turn:

1. From the time of Alfred, the original thinkers of Anglo-Saxon blood, have given birth to many ennobling thoughts which will never cease to distinguish the language, and benefit the race.

Or,

From the time of Alfred, the thoughts of many of Anglo-Saxon blood, have enriched, and ennobled the race.

#### XX. TUMID STYLE

A *tumid* style is a *swelling, puffy*, trait of character; as,

1. Englishmen, and Americans of the present day are living

exponents of the thoughts and truths elaborated by the illustrious dead. *Hart's Class Book of Poetry.*

Do the *dead* think?

How then can they have *thoughts*?

If, the *dead* have no thoughts, how can either Englishmen, or Americans be living *exponents* of them!? I can easily understand in what way the living may be exponents, indexes, *pointers*, to the dead. - But I cannot conceive how any thing can be an index to the *thoughts* of what does not *think*! Of imports springing from, —Do thoughts spring from the *dead*?

The use of *exponent*, and *elaborated*, gives the sentence a *puffy*, a *tumid*, cast. One is very *learned*—the other is almost exclusively *technical*.

A distinguished writer on English philology says—"Avoid the use of *technical* terms, except where they are necessary in treating of a particular art, or science."

Another still more distinguished, says, Avoid the *injudicious use* of technicals. "Foreign, and *learned* words unless where necessity requires them, should never be admitted into our composition."

It may be well to give the sentence which precedes the one under consideration.

"We are what preceding generations have made us." "Englishmen, and Americans of the present day are living exponents of the thoughts, and truths elaborated by the illustrious dead." (28 words.)

Why this change from *we* to *Englishmen*, and *Americans*?!\*

#### A SUBSTITUTE.

We are what preceding generations have made us,—lively, bold, impressions of the thoughts, originated, and matured, by our illustrious *ancestors*. (21 words.)

#### XXI. VERBOSE STYLE.

The *verbose* style consists in the use of more words than are necessary for the expression of the writer's ideas.

\*Is it to embellish the sentence with the error of going from the first person to the third person.

THE END.



## A CIRCULAR TO TEACHERS.

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Philadelphia. 1853.

*Gentlemen:*—The unwelcome task which the *teaching* as well as the learning of the present popular theory of English Grammar, imposes upon the instructor, and the pupil, is *prima facie* evidence of a great deficiency in the system. And the frank admission of all who acquire a knowledge of this theory, that "*they do not understand the grammar of the English language,*" fully establishes the existence of this defect. Under this impression, and wishing to promote the cause of general education to the extent of my power, I have undertaken to supply this deficiency by offering to the public through your agency, the *Rational* system of English Grammar. I offer this work as a *substitute* for the English Grammars *now* used in schools, and, should you wish to introduce a *substitute* for the old theory, I would invite your attention to my Rational system in *three books*.

THE FIRST BOOK teaches the division of a sentence into *sections*, a complete analysis of each section as the *trunk* or *branch* of the sentence, and of words as the *trunk*, and *branch* parts of *sections*. The division of a sentence into *sections*; and the classification of these sections into *trunk*, and *branch* orders, are parts of English Grammar, which the old theory does not even attempt to teach. A grammarian who is *unable to divide* a sentence into *sections*, cannot read it with ease, and propriety: he is as much bewildered with its sense as is an untaught gazer at the nocturnal heavens with the confusion that seems to exist among the stars which light up this kingdom of night. But as the well taught astronomer sees perfect harmony, and clear method throughout this wonderful machinery of lights, so the skilful sectionizer of a sentence, apprehends the exact import of this verbal structure, with a certainty, and a strength which nothing but a capacity to divide



## A CIRCULAR.

a sentence into sections, and ascertain their true *sense* relation, can give to the mind. As the reader proceeds, the entire thought of the writer becomes almost *visible* to him; and he breaks it into sections which he classes as *trunks* and *branches* of the same mental assemblage, with as much ease, and accuracy as a well taught botanist would class the component parts of a tree. As soon as a pupil can divide a sentence into sections, and refer each section to its proper order, or class, he should commence the entire process of **CONSTRUING**, which consists in a variety of constructive evolutions that tend to enable him to map off, and connect the different ideas of the writer with as much ease, and correctness as a practised engineer can sketch a *canal, dock, or harbor* upon paper. As the entire movement of the pupil engaged in the process of **SCANNING**, and **CONSTRUING**, is one in which each step that is taken with *accuracy*, is induced, and directed by the *sense* itself, it is not only calculated to enable pupils to investigate the mind of another through the medium of his writings, but to enable them to promote the growth of their own minds to almost any extent. There seem to be few objects in art, or nature, well calculated to give a comprehensive view of this process. Perhaps, while a *dissected* map of the United States represents a *sectionized* sentence as clearly as any other thing which can be found, the act of putting its component parts together, represents the process of *Scanning*, and *Construing* with as much precision, and *perspicuity* as any other operation which is common among us. The entire map is the entire sentence—and the division of it into the different States, the division of a sentence into different sections. The process of properly describing, and placing each State, may give some idea of the process of properly *describing*, and *placing* each section of the sentence, and giving the *sense* connection of every word of a section. As in the *dissected* map, a State may be located far from the particular States which actually bound it, so in the *sectionized* sentence, a *sub-section* may be placed far from its own *super-section*, the section with which the *sub* holds a *sense* relation. And as the putting of the component parts of the map together will bring *the misplaced* State next to those which actually bound it, so

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the *sense* reading of the *sub*-section will bring it in direct contact with its *super* section.

The *FIRST* BOOK, is not only a means of teaching the *sense* relation of *one word* to another word, but an instrument for presenting that *manly, mental, subtle* coincidence, vibrating between the relative sections which compose the sentence.

The part called *Construing*, treats of words in their *collective* action, their *collective* bearing, and in their *collective* import—and, while it may be clearly comprehended even by children, it is not unworthy of the close attention of *men*, of *scholars*, of *philosophers*. *Construing* consists of dividing a sentence into *sections*, ascertaining their true *sense* relation, learning their exact *dictions*, and referring the inferior sections to their respective superiors. This exercise urges the pupil to trace out the precise *sense* connection of the sections, by following the filaments which produce it; and thus fits him to discern the exact meaning of any writer whose language he may read. It prepares the pupil to read with an understanding which renders study easy, delightful, and highly profitable. *Construing* gives the pupil a knowledge of language which qualifies him to acquire the other branches of education with an expedition, ease, and satisfaction, that render study advantageous, and pleasing. Made familiar with *Construing*, the pupil's mind kindles into fervor; and he pursues his study as much for the pleasure of the exercise as for the advantage of knowledge. And, whether his eye is turned to the sign of the type, or his ear directed to the language of the tongue, he seizes the period with animation, moves along the *constructive* fibres which extend from section to section, works his passage through the entire sentence, and comes out with every thing which philosophy can glean, or acuteness discern.

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*James Brown's Books.*— [See Back Cover.]

# ADVERTISEMENT.

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NOTHING so effectually prevents improvement as a belief of present perfection. It is observed by Mr. Murray, that little improvement in English grammar can be expected at so late a period. This gentleman may have exhausted the source whence he has derived his extensive compilations; but it does not follow that he has exhausted the *principles* of this science. Mr. Murray's Grammar is neither in accordance with sound sense, nor with the principles of our language—and to sustain this position, the author of the Rational Grammar, has published the Class Book of Criticism, which makes a full exposure of the *defects, errors and contradictions*, which pervade not only Mr. Murray's, but every other system that is founded upon the British principles of English grammar.

Years since, the author of this work began those investigations in English Philology, which have resulted in the Rational System. He commenced by forming a *new nomenclature*, which, in his opinion, is not absolutely necessary to a clear, and satisfactory development of the *Grammar* of our language. About this time he printed his first work, which makes but two parts of speech: namely, PRIMARY, and SECONDARY.

1. The *Primary* is a word which is *constructively independent*; as, *man, book*.

2. The *Secondary* is a word which is *constructively dependent*; as, "*a good man walks uprightly in all his ways.*"

Since the time of the author's first publication, he has printed several works upon this science: these have been robbed by the *herd of simplifiers*, and made the foundation of those *overgrown pretensions* which have disgusted the people, and disgraced their *modest authors*. It is unnecessary to enumerate the names of the whole family of these *plagiaries*; yet, out of compliment to those who have recommended the author's works by a *liberal and free* use of their principles, it seems a duty to mention a *Greenleaf*, an *Ingersoll*, a *Cardell*, a *Kirkham*, and a *Gould Brown*! That these writers are *dishonest authors*, the different works published by the author of the Rational Grammar, most clearly demonstrate; and that they are unsuccessful ones, *time*, which must give a faithful account of their *fate*, will, not far hence, place beyond *dispute*.

is generally thought by those who have merely heard of the

philological works of JOHN HORNE TOOKE, that this distinguished politician has given in his "*Diversions of Purley*," a system of English Grammar; and that this system makes but *two* parts of speech. But he has attempted to form no system of Grammar—nor does he there say how many parts of speech there are in any language! He does assert, however, that all the Conjunctions, Prepositions, &c., in our language, have been derived from *nouns*, or *verbs*. But he does not even intimate that the words derived from this source, should now be considered, and called *nouns*, and *verbs*! Perhaps no one but Mr. Cardell has ever attempted to class, and name words according to their source of derivation—a principle which would include *detract*, and *detract*ion in the same class; thus making *detract*ion a verb!

The Rational System is so far from a departure from the principles upon which the author's first attempts were made, that it is a very close conformity to them. Of the works which the author's inceptive stages of investigation produced, the gentlemen whose names are here presented, spake in quite flattering terms—and, although the author does not rest the introduction of the Rational System upon the authority of great names; yet, as philosophers and moralists, theologians, and politicians have resorted to the opinions, and concurrent testimony of distinguished individuals to obtain a sanction for their doctrines, and systems, he deems it proper to present to the public the opinions which eminent scholars and teachers have expressed of his work:

His Excellency, De Witt Clinton; E. Nott, President of Union College; Rev. John Findlay, A. M., Baltimore; Rev. Samuel Blatchford, Lansingburg; Prof. Yates, Union College; Rev. John Chester, Albany; Rev. C. G. Somers, New York; W. A. Tweed Dale, Principal of the Lancasterian School, Albany; Rev. D. H. Barnes, Classical Teacher, New York; C. Schæffer, Pastor of Christ Church, New York; Rev. Solomon Brown, Principal of the Classical and Belles Lettres Academy, New York; Rev. D. Parker, A. M., Principal of Broad Street Academy, New York; Caroline M. Thayer, Preceptress of Philomethan Academy, N. York; Charles Spaulding, Principal of Union Academy, New Brunswick, N. J.; L. S. Lownsbury, Principal of Village Academy, N. York; C. K. Gardner, A. M., Washington City; Richard R. Fenner, teacher, James Gould, teacher, Mr. Stewart, teacher, Baltimore; Rev. Thomas Wheat, Principal of the Academy appended to St. Paul's Church, Alexandria; Benjamin Hallowell, Principal of the Alexandria Classical, and Mathematical Boarding School; John R. Pierpont, Mechanic's Hall Academy, Alexandria; Mr. Allison, A. M., Classical Teacher, Alexandria; Samuel Douglas, Esq., Harrisburg; Dr. A. T. Dean, Harrisburg; Roberts Vaux, C. J. Ingersoll, W. M. Meredith, D. P. Brown, Dr.

A. Comstock, Thomas A. Taylor, Mr. Slack, Mr. Goodfellow, David Maclure, Thomas M. Raser, E. Fouse, S. H. Wilson, Philadelphia; John M'Allison, Alexandria; Thomas J. Harris, Chambersburg; N. R. Smith, John N. M'Nivins, Pittsburg; S. I. Anderson, Lieut. U. S. Army, Benjamin F. Reeve, Minerva, Kentucky; James H. Holton, Germantown, Kentucky; John Erhart, Newport, Rhode Island.

N. B. The opinions of these gentlemen *may* be found at the close of the work.

The following are the names of those who recommend the Rational System at the present time:

Reverend Jacob H. Nickels, Philadelphia; Wm. Roberts, Principal of the Ringgold Grammar School; Wm. D. Young, G. Gerard, Professor of Languages, Philadelphia; J. Wilson Wallace, Philadelphia; C. J. Ingersoll, Philadelphia; John Ludlow, L.L.D. President of the University, Philadelphia; B. F. Manire, Smithville, Miss.; P. A. Browne, L.L.D., Philadelphia; Dr. A. T. W. Wright, Principal of the *Philadelphia Normal School*; G. W. Biddle, Philadelphia; Thomas S. Smith, Philadelphia; John D. Blight, Philadelphia; Nicholas H. Maguire, Principal of the Coates' Street Grammar School; L. Bedford, Principal of the *Female* Harrison Grammar School; John Joyce, Principal of the Reed Street Grammar School; A. B. Ivins, Principal of the North West Grammar School; James B. Beers, Philadelphia; John M. Coleman, former Principal of the NEW MARKET Grammar School; P. A. Cregar, Principal of the South East Grammar School; Mrs. M. Whiteside, Philadelphia; Godey's Lady's Book, Philadelphia; Reverend W. E. G. Agnew, Principal of the Young Ladies' Boarding School, Seventh near Arch street; Reverend Otis A. Skinner, Chairman of the Committee on the Franklin Grammar School, Boston; Professor James P. Espy, Washington City; S. W. Crawford, L.L.D., Principal of the Academy connected with the Pennsylvania University; J. B. Burleigh, L.L.D., Baltimore; John Sanderson, late Professor of Languages in the Philadelphia High School; Reverend John Findlay, Baltimore; Henry M'Cullough, Tenn.; Benjamin M'Connell, Tenn.; E. Bennett, Principal of the Academy in the basement-story of the Third Presbyterian Church, North Eutaw Street, Baltimore; Hon. George Sharswood, Philadelphia; A. C. Roy, Principal of the New Market FEMALE Grammar School, Philadelphia.

The following are the names of ten of the Professors in Mount St. Mary's Seminary, Emmettsburg, who recommend the Rational System—James Lynch, J. Butler, John H. M'Caffery, James Carny, Matthew Taylor, Barnard O. Cavanagh, John M'Clasky, Edward Sourin, Edward Collins, Thomas Butler.

*The Proceedings of the Legislature of Pennsylvania, in reference to the Rational Grammar, being in the form of a recommendation, it may not be amiss to insert them in this place.*

The fact is beyond doubt, that the subject of English Grammar has been in an unsettled state, from its commencement to the present period. And one of the many injurious results is that, schools are almost daily disturbed by the introduction of new Grammars. The people of the United States, feeling the bad effects of this course, must perceive that it proceeds from the great defects of the British system of English Grammar; and they must also be satisfied that nothing can arrest the progress of this evil, but the use of the true system! The citizens of HARRISBURG, feeling the inconvenience, and expense of this perpetual change in Grammars, and believing that it tends to retard the progress of youth in the study of this science, sent a petition to the Legislature of Pennsylvania, praying that body to investigate this subject; and to recommend a System of Grammar for the use of Schools. This petition, of course, was referred to the Committee on EDUCATION, who, after a deliberate investigation, recommended "THE RATIONAL GRAMMAR."

The following is the report of the Committee, as published in the "HARRISBURG CHRONICLE:—

"The Committee on Education, to whom was referred the petition of the citizens of Harrisburg, respecting the "RATIONAL GRAMMAR,"—Report:—

"That they have had the subject under consideration, and after mature deliberation they are satisfied that the *Rational Grammar* is a work every way entitled to the patronage of an intelligent legislature.

"The English is a language which has been derived from various sources—hence it was long believed, among the learned, that it contained too many *irregularities* in structure, to admit a system of rules, and definitions. This general impression prevented, for a long time, any attempts at the formation of a Grammar for our language. At length, however, an attempt was made, and resulted in a mere translation of a Latin Grammar. This, of course, was found inapplicable to the true organization of the English language. Hence many attempts have been made to render the system, thus formed, more suitable to the singular structure of our vernacular tongue. But all these attempts have failed in a great degree, so that even at the present day the old theory but partially succeeds in reducing the grammar of the English language to a set of perfect rules, and definitions. But the Rational System does, in the opinion of the Committee, accomplish this object.

"The Committee offer the following resolution:—

"Resolved, By the Senate and House of Representatives, &c.,

That the Secretary of the Commonwealth be, and he is hereby authorized and required to subscribe, on the part of the Commonwealth, for so many copies of Brown's Grammar, as shall not exceed the amount of one thousand dollars!"

The Rational Grammar, then, is recommended by this committee, as a system *perfectly* suited to the genius of our language—and so well were they satisfied of the importance of having it become the prevailing Grammar in their own State, that they subjoined to the recommendation of the work, a resolution authorizing the Secretary of State to purchase copies to the amount of ONE THOUSAND DOLLARS for the encouragement of this system.

The work has since been much improved; it is in this form presented to Teachers, and it is confidently believed that they will find it to settle the subject of English Grammar, both as to manner, and matter.

The following, taken from the CARLISLE HERALD, will show the spirit of the proceedings of the Pennsylvania Legislature in relation to "THE RATIONAL GRAMMAR."

*The editor of that paper begins thus:—"Visit to Harrisburg.—"The editor was at Harrisburg part of the last two days of the session of the Legislature, and witnessed the last proceedings of that body."* "There was a subject that excited considerable interest. Our readers will recollect that the Committee on Education reported a resolution in favor of 'Brown's Rational English Grammar,' requiring the Secretary of the Commonwealth to purchase \$1000 worth of this work. This resolution was taken up on the evening of the 23d. A great degree of interest evidently existed in favour of Mr. Brown. And so bent on expressing their approbation of Mr. Brown's labours, were many in the house, that after the recess which the Legislature had, the following resolution was offered:

"*Resolved*, That the Speaker be directed to draw his order on the State Treasurer for one hundred dollars, in favour of Mr. Brown, author of THE RATIONAL ENGLISH GRAMMAR, as a token of the estimation in which his services are held by this House.' "

The following letters of commendation show the present state of the work:

*Philadelphia, January 10, 1854.*

MY DEAR SIR,—I have examined with great care both the First and Second Parts of your Rational Grammar. It is a subject to which I do not profess to have paid much attention. Your system appears to me, however, to be founded on philosophical principles. It exercises the mind of the pupil, not merely his memory. It teaches him the construction of a sentence as you would teach a child the construction of a machine, by taking it into part-

and showing him how they are put together. The old rules of English Grammar are not calculated to give a clear understanding of the subject—in fact, they are derived, in a great measure, from languages abounding in inflections. In the process of its advancement our tongue has thrown off those inflections, as has been the case with many other modern languages—and, whatever has been lost in harmony and fullness, much has been gained in simplicity. There is no reason, it seems to me, why we should still cling to cases and rules of concord, and government, which are no longer necessary—and, indeed, only tend to confound. I am glad to find that your First Book has been received in the Public Schools, and I hope that the Second will also. You have devoted yourself for so long a time, and with such a hearty enthusiasm to the subject, that I hope you may be rewarded by seeing your works at last in general use. Your's very truly,

GEO. SHARSWOOD.

*James Brown, Esq.*

*From S. W. CRAWFORD, D. D., Principal of the Academy connected with the University of Pennsylvania.*

PHILADELPHIA, JANUARY 6, 1854.

I have examined the SECOND BOOK of Mr. BROWN'S RATIONAL SYSTEM OF ENGLISH GRAMMAR, and agree in opinion, respecting the work, with P. A. BROWNE, P. A. CREGAR, JOHN JOYCE, A. B. IVINS, NICHOLAS H. MAGUIRE, THOMAS S. SMITH, GEORGE W. BIDDLE, MISS BEDFORD, MISS ROY, GEO. SHARSWOOD, and JAMES P. ESPY.

S. W. CRAWFORD

*Philadelphia, 1854.*

I have given James Brown's English Grammar in Three Books, a careful examination; and I consider it a work of great merit. The soundness of its principles, the clearness of its methods, and the accuracy of its definitions, and Rules, must recommend the system to every school in which English grammar is taught.

As a means for the analysis of our language, I consider the system invaluable; and, as an auxiliary in maturing the mind; it is not equalled by any thing of which I have a knowledge. Indeed, the three books constitute a new system that gives to grammar the charms of philosophy, and to the pupil, a love for its study

A. B. IVINS,

*Principal of the North Western Grammar School, Philadelphia*



## RECOMMENDATIONS.

31st March, 1854.

MY DEAR SIR,

It is more than forty years since I opened any book on Grammar, and I therefore feel myself very incompetent to form an opinion on the comparative merit of the work you were kind enough to leave on my office-table. Of its *substantive* merit, however, I am able to speak with great confidence, and am inclined to speak with great warmth. I had not supposed the subject capable of being made attractive and impressive; and was much surprised to find that your volume is so characterized by direct, lucid, and forcible reasoning, by purity and simplicity of language, and by manly though modest sincerity of self-conviction, as to rivet my attention and satisfy my judgment from the beginning to the end. You seem to me to have accomplished, by great labour of mind and singleness of aim, an improvement in the art of explaining and teaching the mechanism of our language, which I think deserves all the rewards consequent upon public adoption and patronage.

Very truly and respectfully,  
Your friend and servant,  
G. M. DALLAS.

James Brown, Esq.

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April 6, 1854.

DEAR SIR,

I profess to be something of a grammarian, and therefore I felt anxious to examine your "Class Book of Criticism upon the Old Theory of English Grammar." I have examined it carefully, and to my entire satisfaction, and I consider it the best work of the kind that has ever come under my notice. I have handed it over to my son, who had been instructed upon the old system, and I am convinced that he gained more knowledge from its perusal, as to the nature and structure of language, than months of previous instruction had afforded. I sincerely hope that the Board of Controllers of the First School District will sanction the use of this work as a Reading Book, in the Public Schools.

Very truly,  
DAVID PAUL BROWN.

James Brown, Esq.

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April 6, 1854.

James Brown's Class Book of Criticism, written with great care and accuracy, is well calculated for a reading book in the higher classes of our Public Schools, both on account of its matter and correct diction.

P. A. CREGAR,  
Principal S. E. G. School.

I fully concur in the above opinion of Mr. Cregar.

JOHN JOYCE,  
Principal of Weccacoe Boys' Gram. School.

JAMES C. FISHER, M. D.,  
Principal of S. W. G. School.

SMITHVILLE, Miss., May 14th, 1852.

MR. JAMES BROWN:—

*Dear Sir,* I have, for some time, been studying, with a high degree of pleasure, and profit, your system of English Grammar.

It is the only book with which I am acquainted, that deserves the name, system; and it is the only system, now extant, that is founded in truth, and philosophy. It presents the true constructive principles of the English language in all their beauty, simplicity, and consistency.

It unravels all "*intricacies*," and affords a solution of the most difficult "*idioms*" and "*anomalies*."

My ardent attachment to the old system having been overcome, and my mind disenthralled from the shackles of error, absurdity, and contradiction in grammar, by a careful perusal of the "*Rational System of English Philology*," I am anxious to do all in my power to introduce it into this community. I desire to aid the youth of my country to acquire a critical knowledge of the true structure of their vernacular; and am satisfied that the "*New System*" is the only one which affords the means indispensably necessary to the acquisition of such a knowledge. I am now engaged, and I have been for some time, in teaching English Grammar by lecture. From the difficulty in procuring your works, I am frequently compelled to take up some book on the old theory, and thus teach things which I know *are false*. When I can get your books I introduce the new system fully; when I cannot, I introduce the principles of the *First Book*, in connection with whatever other book I may take up. But it is falling from the sublime to the ridiculous very quickly, to descend from the beauties of the *First Book*, to the jargon presented in the old books. My object, then, in this communication, is to inquire on what terms you will supply me with your books to be used in my schools.

I meet with much opposition from the *would-be-critics*, but I have never failed to convince the intelligent, and investigating.

I have your *CLASS BOOK OF CRITICISMS*; and I would like to have your "*EXEGESIS*," and *Rational System*. Indeed, I want a copy of all the works which you have ever written on the structure of language.

Please write soon, and let me know on what terms you will furnish me with your books, as I am labouring under serious difficulties for the want of them. *Sometimes*, I can get enough copies from some of the Tennessee merchants for one class, but it is seldom the case; and then I have to go back to the old books. If I can make a suitable arrangement with you, I intend to discard the old *system of confusion* entirely—at once, and for ever.

Yours, truly,

BEN. FRANK. MANIRE.

JAS. BROWN, Esq.

## RECOMMENDATIONS OF BOOK SECOND.

Although I have not examined the second Book of Mr. Brown's *Rational system of English Grammar* as thoroughly as I have the *First*, I am satisfied that Mr. Smith's opinion of it is just, and am perfectly willing to say that I concur in opinion with him, respecting the work. And in imitation of his course, I would ask whether we have not styled words which represent *cats, dogs*, and even *inanimate* objects, *personal* pronouns long enough—whether we have not sufficiently long denominated the speech, the diction itself, a mere *mode* of the verb—whether we have not too long paid for teaching our children that there are *three* cases when in *truth* and simplicity there is not even one.

I would ask also whether the hens possess the eggs, the boys possess the hats, the baker, the bread, and whether the brewer actually possesses the yeast mentioned in the sentences—John carried Stephen's *hens'* eggs to market—John has *boys'* hats for sale, *brewer's* yeast is used in *baker's* bread !!

I would ask likewise whether we have not already used the word case, in English long enough, whether we have not too long parsed the thing for the *name* of the thing—whether we have not too long called words which have no relation to *verbs, adverbs*—and whether we are still to be compelled by the use of the old theory to have our children taught that the verb which represents a *perfectly finished* event, is of the *Imperfect* tense? I would ask too whether there is any propriety in continuing to learn that a verb is a word which signifies *being, action or suffering*; as, John *ought* to return, He *resembles* her, The timber *wants* strength and solidity, He can go, John *has* land in Ohio—whether there is any propriety in teaching that a *noun* is the *name* of any person, *place* or thing while the preposition, *behind*, is as much the name of a *place* as is any other word in the Language and while the adjective, *red*, is as much the name of something as is any other word, in short, whether there is a propriety in learning a definition of a noun which makes all words nouns.

May I not venture to suggest that the enlightened gentlemen appointed directors of our schools should no longer pay instructors for teaching our children a definition of the third person, which makes no difference between the *third* person, and a *subject*, finally may I not hope that they will introduce a *Rational* system of English Grammar into our Public schools which under their control have become the ornament, and attraction of PENNSYLVANIA.

GEORGE W. BIDDLE

*Philadelphia, January 6, 1854.*

I have not only read the *second Book of Mr. Brown's Rational system of English Grammar*, but I have taught from it; and I feel confident that he substitutes simplicity for complexity, truth for error, and consistency for absurdity wherever he innovates upon the *old* theory.

NICHOLAS H. MAGUIRE.

*Philadelphia, January 7, 1854.*

We are satisfied, that the Second Book, of Mr. Brown's *Rational System of English Grammar*, removes all the obscurities, absurdities and contradictions which pervade the common theory.

LOUISA BEDFORD.  
A. CLAUDINE ROY.

PHILADELPHIA, Jan. 19, 1854.

SIR,—As I am a teacher, I embrace all the opportunities which my avocation permits me to improve, to acquire a knowledge of every thing new in the ministry of education. And, although this practice places in my hands, many novelties that contain no improvement on the old means of instruction, it puts into them a few new things which are far superior to the old. For instance—the English Grammar in Three Books, by James Brown, has an excellence which should secure the attention of all who are interested in the advancement of this science.

Although Book I. treats of a part of grammatical science on which Mr. Murray, and his simplifiers are perfectly silent, the principles which it inculcates, seem to me, to be the very basis of English grammar. The teacher, however, who introduces this part of the new system, must use a new vocabulary. The new nomenclature seems absolutely necessary; for, as the principles which this book teaches, are new, its novel technicals cannot be avoided by the use of the common terms. But as the technicals of Book I. are few, and expressive; and, as they are actually necessary to the acquisition of a knowledge which is an indispensable prerequisite to a thorough acquaintance with the grammar of the English language, no teacher who wishes to impart, and no pupil who desires to acquire, a critical knowledge of English grammar, will allow a few new technicals to prevent the gratification of their desires.

Although Book II. is designed as a substitute for the theory now in use, it differs nearly as much from it as does Book I., which does not even attempt to inculcate any of the principles found in the old theory. In general, Book II. employs the old technicals; yet, in principles, definitions, rules, and methods, it bears no analogy to that theory. But much as the principles of Book II. differ from those of the old theory, I am perfectly satisfied that they are in exact accordance with the constructive philosophy of the English language.

Book III. like Book I. is original,—both occupy new ground. While Book I., however, is an important help in the analysis of words, Book III. is a powerful auxiliary in the analysis of thoughts. And, as the *three books* constitute a system of English Grammar, infinitely better calculated to make youth masters of *words* and *thoughts* than the old theory, I trust that all who wish to advance the cause of education will do something for the immediate introduction of this system into our schools.

P. A. CREGAR,

*Principal of S. E. Grammar School.*

## RECOMMENDATIONS OF BOOK SECOND.

Philadelphia, January, 1854.

I have read the SECOND BOOK of Mr. BROWN'S RATIONAL SYSTEM of ENGLISH GRAMMAR; and I am glad to find that the author has built on better principles than those on which the old theory is formed. Several months ago, I read the FIRST BOOK of the Rational System of English Grammar; and I was much pleased with it. I found that it contains none of the errors which pervade the common English Grammars. But, as I ascribed its freedom from error to the fact that the FIRST BOOK is not a substitute for the Grammars now in use, I commenced my examination of the SECOND BOOK which is designed as a substitute for the old theory of English Grammar, with great fear that the work would turn out to be a mere re-publication of the old Grammars. I find, however, that Mr. Brown has substituted Rational doctrines for the absurdities which have always been taught as the principles of our language. Instead of saying, as do the old Books of English Grammar, English Grammar is the art of *speaking, and writing* the English Language with propriety, Mr. Brown says, that English *philology* is the science of the English language, and the art of using it with propriety in all respects. He says, too, that English philology is divided into two parts, viz: English *Signification*, and English *Grammar*.

English Signification, says he, the *first* part of English philology, is the science of giving words a *signification*, and the art of using them with *significant* propriety.

English Grammar, the *second* part of English philology, is the science of the *construction* of the English language, and the art of using it with *constructive* propriety.

But what says the old theory? English Grammar is the science of the English Language.

While the old theory makes English Grammar the *whole* science of the English Language, the Rational System makes English Grammar the mere *constructive* principles of the English Language.

That English Grammar does not embrace the *whole* science of the English Language, is too clear to require one remark. English Grammar embraces clearly every *constructive* principle of the English Language.

I consider the SECOND BOOK of the Rational System, a sound production, and I most heartily hope that the work will be put into the hands of all school children at once. I consider James Brown the best English Grammarian in the world; in the formation of his Rational System of English Grammar, he has done a good deed for his country; and I verily believe that it is the duty of us all to endeavour to promote its introduction as a partial compensation for the bravery with which this soldier in the war of innovation, has long, and triumphantly fought our battle.

P. A. BROWNE.

The Rational Grammar is now complete: the THREE BOOKS of which it consists are now published.

“What is the Rational Grammar?”

1. The Rational Grammar is a full Grammatical SYSTEM, founded upon principles entirely Rational, and highly important.

2. The Rational Grammar is a Grammatical system which settles all the points contested among teachers,—resolves all the difficulties of the pupil,—and relieves the mind of all grammatical scruples.

3. It sets aside mere theories,—exposes their unsoundness, demonstrates the little use of attending to them,—and presents to the world, the unerring, and the only way, to the structure of an English sentence.

4. The Rational Grammar urges the mind of the student to invention, and thought—it fixes the technicals, and principles in his mind, by employing his perceptive powers.

5. It undeceives the most accomplished, and instructs the most profound Grammarian.

May we not, then, expect the aid of the teacher, the editor, the clergyman, the lawyer, the statesman, and the philanthropist, in procuring a fair trial of this system? We ask this, because we verily believe that we have a just claim to it. And we expect to get it, because we ask it to benefit those of whom we ask it. We claim nothing on the score of merit—we ask our country to benefit itself by the adoption of the works which have cost one of her native children, a life of labour, and a world of pains.

#### THE QUESTIONS TO BE DECIDED.

1. Is the old theory of English Grammar, as compiled by L. Murray, and *changed*, (not improved,) by others, sound enough to be tolerated?

2. Is the Rational system, by JAMES BROWN, perfectly sound?

3. Will the advantages resulting from the adoption of the Rational system, be sufficiently great to compensate for the inconvenience of adopting it?

#### THE BOOKS OF THE RATIONAL SYSTEM.

##### BOOK I.

As this Book which is now used in the Public Schools, is not a substitute for the old theory, it may be used without inconvenience with any of the old English Grammars.

The matter presented in Book I., is new, and of great importance to the learner of the old theory.

##### BOOK II.

This Book which is now used in the Public Schools, is offered as a substitute for the old theory—and, although it employs the old technical terms in parsing, its principles, and definitions are entirely new.

##### BOOK III.

This Book which has not yet been offered to the Board of Controllers, is not a substitute for the old theory—hence it may be used very conveniently with any of the works on the old plan, without Book I., and without Book II., of the Rational System. About one hundred pages of this Book, are devoted to a discussion of the prepositions.

# BOOKS

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This is offered as a substitute for the old theory; and, although, in general, it employs the old technical terms in analyzing, its principles and definitions are entirely new.

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**A CLASS BOOK OF CRITICISMS ON THE COMMON THEORY OF ENGLISH GRAMMAR**, and on the writings of its Compilers. Designed for the use of Colleges, private readers, and advanced schools, - *per vol.* 37½ cts.

This book sets aside the old grammar—exposes their defects, demonstrates the little use of attending to them, and presents to the teacher, the unerring, and only way to the grammar of the English language. It undoes the most accomplished grammarian, and instructs the most profound philologist; and it is in a variety of ways, and cases, the clergyman's guide in scriptural exposition, the lawyer's interpreter in juridical discussions, and the magistrate's confirmation in legal decision.

**BROWN'S EXEGESIS** of the true way of analyzing words, and constructions, said to be of difficult solution, - - - 25 cts.

*Philadelphia, August, 1849.*

I deem it proper to say here, that John T. Lange has no connection with any of my books, and that the works which he published for a short time, have since been much improved by the author. JAMES BROWN.





